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# HARMONY:

A COLLECTION OF

SACRED MUSIC,

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS, &c.

SELECTED FROM THE BEST COMPOSERS

AND

ADAPTED TO THE USE OF THE CHURCHES IN BRITISH NORTH AMERICA.

WITH AN INTRODUCTION TO VOCAL MUSIC.

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THIRD EDITION, REVISED AND ENLARGED.

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PUBLISHED BY JAMES DAWSON AND SON, PICTOU.

1855.

Entered in the Office of the Provincial Secretary, according to the Act of Assembly,  
in the year 1849, by James Dawson & Son, Booksellers, Pictou.

STEREOTYPE EDITION.

## ADVERTISEMENT TO THIRD EDITION.

THE sale of two editions of the Harmonicon has sufficiently proved its utility and popularity, as a collection of Sacred Music, suited to the use of the churches in British North America. In preparing the present edition, however, the publishers have not rested satisfied with the past success of the work, but have made improvements which they trust will greatly increase its usefulness and extend its circulation.

The "Introduction to Vocal Music" of the former editions has been replaced by the excellent "Elements" of the Boston Academy's Collection, which the editors and publishers of that work have permitted to be reprinted for the Harmonicon.

More than fifty carefully Selected tunes and pieces have been added to the work, and about half of that number of tunes, which have fallen into disuse since the former editions were printed, have been omitted.

The whole work has been carefully revised, with the view of correcting the errors which have occurred in printing former editions; and it is hoped that the present edition will be found to be free from such blemishes.

It will be observed that many of the new tunes introduced into this edition, have the counter set on the lower octave, for female voices.

They have also to express their obligations to MR. CHARLES ROBSON of Halifax, and MR. JAMES HEPBURN of Pictou, for their kind assistance in preparing the present edition, which, as well as the two former, is mainly indebted to their supervision for whatever merit it may possess.

The publishers have again to express their obligations to the friends who, by their advice and assistance, have contributed to the improvement of the work.

PICTOU, 1849.

# ELEMENTS OF VOCAL MUSIC.

TAKEN FROM THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC, BY PERMISSION

## CHAPTER I.

### GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, viz :

- § 2. (1) They may be *long* or *short*,
- (2) They may be *high* or *low*,
- (3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called **RHYTHM**, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called **MELODY**, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called **DYNAMICS**, and relates to the *strength* or *force* of sounds.

§ 5. General view.

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG OR SHORT.	RHYTHM.	LENGTH.
HIGH OR LOW.	MELODY.	PITCH.
SOFT OR LOUD.	DYNAMICS.	STRENGTH OR FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

The following, and similar questions are to be asked by the teacher and answered simultaneously by the whole school.

### QUESTIONS.

How many distinctions are there in musical sounds?

What is the first distinction? Second? Third?

How many separate departments are there in the elementary principles of music?

What is the first department called? Second? Third?  
On what distinction in the nature of musical sounds is **RHYTHM** founded?  
**Melody?** **Dynamics?**  
To what in the nature of musical sounds does **RHYTHM** relate?  
**Melody?** **Dynamics?**

§ 7. These, and other following questions should be varied, and presented to the mind in all the different ways possible. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

## CHAPTER II.

### PART I. RHYTHM: or

#### DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 8. From the fact that musical sounds differ in respect to length, arises the necessity of a regular marking of the time as it passes, during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject, and singers are more deficient in this as a general thing, than in either of the other departments. Hence the school should commence with *Rhythrical exercises*.

§ 9. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

For illustrations of this subject see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.

§ 10. Those portions of time into which music is divided are called **MEASURES**.

§ 11. Measures are again divided in **PARTS OF MEASURES**.

§ 12. A measure with two parts is called **DOUBLE MEASURE**;

" " THREE " " TRIPLE MEASURE;

" " FOUR " " QUADRUPLE MEASURE;

" " SIX " " SEXTUPLE MEASURE.

§ 13. The parts of measures are marked by a motion of the hand. This is called **BEATING TIME**.

## ELEMENTS OF VOCAL MUSIC.

**NOTE.** The teacher cannot be too strict in requiring the pupils to beat time. Experience proves that it lies at the very foundation of correct performance. If this is neglected, all subsequent instruction will be, comparatively, of little value. In the following exercises the teacher should first give the example by making the proper motions; repeating at the same time those words which describe the motions, as downward beat, upward beat; or down, left, right, up; or one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand; but let it pass instantly from one point to the other.

§ 14. Double time has two motions or beats, viz: Downward beat and Upward beat.

§ 15. Triple time has three beats, viz: Downward beat, Hither beat and Upward beat.

§ 16. Quadruple time has four beats, viz: Downward beat, Hither beat, Thither beat and Upward beat.

§ 17. Sextuple time has six beats, viz: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

**NOTE.** The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the second the remainder, at the first upward beat let the hand rise half the way, and at the second the remainder. It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

§ 18. The character used for separating the measures is called a bar, and is made thus :

### ACCENT.

§ 19. Double time is accented on the *first* part of the measure.

Triple time is accented on the *first* part of the measure.

Quadruple time is accented on the *first* and *third* parts of the measure.

Sextuple time is accented on the *first* and *fourth* parts of the measure.

### QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? *Ans.* Correct time.

What is that which is more difficult to acquire than any thing else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing, are usually unwilling to attend *Ans.* Time

What are those portions of time called, into which music is divided? § 10.  
What are those portions of time, smaller than measures, called? § 11.  
How many parts has double measure? Triple? Quadruple? Sextuple?  
How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

**NOTE.** Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

## CHAPTER III.

### SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 20. The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right to imitate him; afterwards he requires those who think it *probable* that they can make it right, to imitate; and finally, the whole.

§ 21. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 22. Beat Quadruple time and sing one *la* to each beat.

After this has been done the teacher may write on the black board as follows:

He then points and says—

The characters I have written, represent the sounds we have ~~sung~~; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)

**NOTE.** The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 23. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound, is made thus, and is called a whole note. (Semibreve.)

## ELEMENTS OF VOCAL MUSIC.

**NOTE.** It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.

§ 24. A sound that continues as long as two quarters is called a half sound. Exercise.

The note representing a half sound is made thus  $\rho$  and is called a half note. (Minim.)

§ 25. A sound that continues as long as three quarters is called three-quarters. Exercise. The note representing this sound is a dotted half thus:  $\rho\cdot$

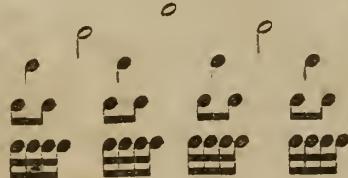
**NOTE.** Dotting a note adds one half to its length.

§ 26. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.

We now sing eighths; the note representing an eighth sound is made thus  $\rho\cdot$  and is called an eighth note. (Quaver)

§ 27. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing Sixteenths; the note representing a sixteenth is made thus  $\rho\cdot$  and is called a Sixteenth. (Semiquaver.)

§ 28. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 29. Thirty seconds (Demisemiquavers)  $\rho\cdot$  may also be exhibited, but it is not necessary to exercise on them.

§ 30. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done, the figure 3 is placed over or under them thus,  $\rho\rho\rho$  or  $\rho\rho\rho$  and they are called triplets. Exercise on triplets.

### QUESTIONS.

By what characters do we represent the length of sounds? How many kind of notes are there in common use? *Ans.* Five. What kind of a note is this  $\rho$ ? (writing the note on the board.) What kinds of a note is this  $\rho\cdot$ ? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

### CHAPTER IV.

#### VARIETIES OF MEASURE.

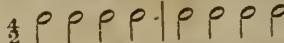
§ 31. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 32. If the parts of quadruple measure are expressed by quarters, the measure is called FOUR-FOUR measure, and is thus marked:



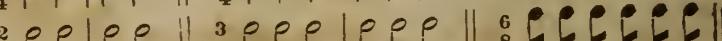
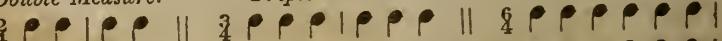
**NOTE.** The characters  $\mathbb{C}$  or  $\mathbb{C}$  are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 33. If the parts of quadruple measure are expressed by halves, the measure is called FOUR-TWO measure, and is thus marked:



§ 34. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

*Double Measure.*      *Triple Measure.*      *Sextuple Measure.*



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§ 70. SIX. Sing the scale and prolong 6. Five will guide to Six.  
EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chap. according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

### QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with One? *Ans.* Three. Sing One. Sing Three. What sound do we take after One and Three? *Ans.* Five. Sing One. Sing Three. Sing Five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after Eight? *Ans.* Seven. What is the distance from Seven to Eight? To what does Seven naturally lead—or what does the ear naturally expect after Seven? *Ans.* Eight. If we would strike Seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? *Ans.* Four. To what does Four naturally lead? *Ans.* Three. What is the distance from Three to Four? What is the guide to Four? (Practise.) After Four what sound do we take? *Ans.* Two. (Question and practise.) After Two what sound, &c. *Ans.* Six. (Question and practise.)

NOTE. The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

## CHAPTER IX.

### EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 71. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upwards above eight; or downwards, below one.

§ 72. When we sing above eight, we consider eight as One of a new scale, above; and when we sing below One, we consider One as Eight of a new scale, below.

§ 73. Example of the scale extended above and below.

c	d	e	f	g
do	re	mi	fa	sol
1	2	3	4	5

The above example should be written upon the board, and the pupils should be required to exercise on the upper and lower in connection with the middle scale. For a more full explanation of this subject, and also for examples, see 'Manual.'

### QUESTIONS.

When we sing higher than the scale, what do we consider Eight?

When we sing lower than the scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.

§ 74. The human voice is naturally divided into four classes, viz. lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

### EXAMPLE.

This is called the middle C.

for some part

of the Part

Base from G: to G:

## ELEMENTS OF VOCAL MUSIC.

Tenor from to or

Alto from to

Treble from to

§ 75. Practise the foregoing example as follows. The Base commone with G, the lowest sound; at they are joined by the Tenor, and both proceed together to . Here the alto unite and the three parts sing together to . On this note the base stops and the treble begins. The treble, alto and tenor go on to , when the tenor stops; the treble and alto go on to . Here the alto stops, and the treble goes on alone. In descending let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 76. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

\* As a general rule all those men who can sing this note in a *clear*, and *soft voice*, may be classed with the Tenor. If they cannot do this along it

## EXAMPLE.

Tenor.

Treble

The same sound, or unison: viz. middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 77. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle

C, as a pitch, viz. and require the Female voices to imitate him.

They will, in almost all cases, sing an octave higher, viz. unless they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the sound while he, beginning with

sings the whole scale, ascending. When he has done this, they

will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the teacher, chap. 37.

## QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

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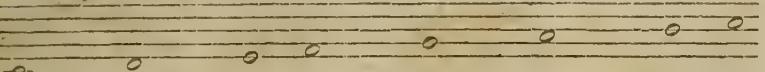
## CHAPTER X.

## CHROMATIC SCALE.

§ 78. Let the teacher write the scale on the board, and review what was said in chap. 7, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tones intervals for inserting the semitones.

## EXAMPLE.



§ 79. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 80. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

§ 81. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a sharp. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example.

§ 82. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a flat. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.

§ 83. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp One, sharp Four, flat Six, flat Seven, &c.; but in speaking of them by letters we say, C sharp, D sharp, E flat, B flat, &c.

§ 84. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 85. A flatted note naturally leads downwards; hence, the note below is always the guide to a flatted note.

§ 86. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound e—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 87. When a note is flatted, the syllable appropriated to it terminates in the vowel sound a (as in fate)—thus, Do becomes Da; See, Sa; La (lah) Lay, &c.

§ 88. When a sharped or flatted note is to be restored to its natural sound, the following character F, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

NOTE. The exercising of the school upon the chromatic scale must be left to the discretion of the teacher. Some attention to it is very important. For examples, and farther illustrations and remarks, see "Manual of Instruction in the Elements of Vocal Music."

If the instruction has been thorough thus far, the school will now be able to sing all tunes in the key of C, whose rhythmical construction is easy, without much aid from the teacher.

§ 89. In commencing to sing, as the school may now do, from a knowledge of the elementary principles of music, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practice, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the low tones of female voices are cultivated and brought out, there is no difficulty in the exercise of the higher tones, afterward. The best female singers always like to sing Second or Alto. The careless and indolent are usually unwilling to sing this part.

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§ 90. As the pupils now begin to sing from a knowledge of the elementary principles of music, it is considered highly important that the teacher should not sing with them, or lead them on by the mere power of his own voice. Let the school sing without his aid, and while they sing, let him always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they can not do this, they have not been properly taught, and must begin again, if they ever hope to be set right.

## QUESTIONS.

Which of the intervals of the natural scale (Diatonie) may be divided?  
*Ans.* The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flattened note lead upwards or downwards? What note is the guide to a flattened note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flattened, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat Three? flat Seven? &c. When a sharped or flattened note is to be restored, what character is used? What is the use of a natural?

If the teacher has brought before the school the subject contained in the latter part of § 89, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? *Ans?* Alto. Who are they that are unwilling to sing this part? Who in this school are unwilling to sing Alto? Those who are unwilling, hold up their hands.

## CHAPTER XI

## TRANSPOSITION OF THE SCALE.

§ 91. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken for One, the scale is said to be in its natural position, the natural key being that of C. But any other letter may be taken as One of the scale: and when this is done, the scale is said to be transposed. Thus, if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, &c.

§ 92. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

## KEY OF G: FIRST TRANPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:

§ 93. We will now transpose the scale to G, or take Five of the C scale as One of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:

§ 94. We will now proceed to examine the G scale, and see if the semitones are right.

*Note.* In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone. &c.

## EXAMINATION.

*Ques.* What must be the interval from 1 to 2? *Ans.* A tone.

*Ques.* What is the interval from G to A? *Ans.* A tone.

Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.

*Ques.* What must the interval be from 2 to 3? *Ans.* A tone.

*Ques.* What is the interval from A to B? *Ans.* A tone.

Pointing as before.

*Ques.* What must the interval be from 3 to 4? *Ans.* A semitone.

*Ques.* What is the interval from B to C? *Ans.* A semitone.

## ELEMENTS OF VOCAL MUSIC.

- Ques.* What must the interval be, from 4 to 5? *Ans.* A tone.  
*Ques.* What is the interval from C to D? *Ans.* A tone.  
*Ques.* What must the interval be, from 5 to 6? *Ans.* A tone.  
*Ques.* What is the interval from D to E? *Ans.* A tone.  
*Ques.* What must the interval be, from 6 to 7? *Ans.* A tone.  
*Ques.* What is the interval from E to F? *Ans.* A semitone.

The teacher now observes: Since the interval from 6 to 7 must be a tone, and since, from E to F, the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,

- Ques.* What letter is 7, now? *Ans.* F sharp.

Never allow the pupils to say F, for F sharp, or C, for C sharp, &c. He proceeds:

- Ques.* What must be the interval from 7 to 8? *Ans.* A semitone.  
*Ques.* What is the interval from F# to G? *Ans.* A semitone.

§ 95. The teacher observes: In transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed, once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 96. A sharp or flat in the signature, affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 97. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 98. In the transposition of the scale from C to G, it is carried a fifth higher, or a fourth lower. Thus, a fifth above is the same thing as a fourth below.

Explain and illustrate.

### QUESTIONS.

When the scale is in its natural position, what letter is One?

Where any other letter than C is taken as One, what is said of the scale? *Ans.* It is transposed.

In transposing the scale, of what must we be particularly careful?  
*Ans.* The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter?  
*Ans.* Four. What must we do to it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven.

What is the signature to the key of G? *Ans.* F#. Why is F# necessary in the key of G. *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C. *Ans.* Natural.

How much higher is the key of G than that of C? How much lower is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised as at §89, §90.

### KEY OF D; SECOND TRANPOSITION BY SHARPS.

§ 99. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, viz: on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

NOTE. The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

### QUESTIONS.

In transposing the scale from G to D, what sound must we alter?  
*Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharpened?

*Ans.* F and C. Why are these sharps necessary in the key of D?

*Ans.* To preserve the proper order of tones and semitones in the scale.

How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

### KEY OF A; THIRD TRANPOSITION BY SHARPS.

§ 100. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at §99.  
Introduce tunes in A.

§ 101. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

#### KEY OF E; FOURTH TRANPOSITION BY SHARPS.

§ 102. Examine the key of E in connection with that of A? and proceed as before.

Questions after the same manner as at § 99. Sing tunes in E.

§ 103. It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

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## CHAPTER XII.

#### KEY OF F; FIRST TRANPOSITION BY FLATS.

§ 104. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 105. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale, on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 106. The teacher may explain in relation to this transposition after the same manner as at § 95.

§ 107. In the transposition of the scale from C to F, it is carried *a fourth higher*, or *a fifth lower*; thus a *fourth above* is the same as a *fifth below*.

#### QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is seven, in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* B b. What is the signature to the key of F? *Ans.* One

flat. What letter is flattened? *Ans.* B. Why is B b necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

#### KEY OF B b; SECOND TRANPOSITION BY FLATS.

§ 108. The fourth from F, (Bb,) is taken as *one*; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flattened.

Questions as at § 107. Sing tunes in Bb.

#### KEY OF E b; THIRD TRANPOSITION BY FLATS.

§ 109. In examining the scale in E b, it will be found necessary to flat A.

Questions after the same manner as at § 107.

§ 110. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in Eb.

#### KEY OF A b; FOURTH TRANPOSITION BY FLATS.

§ 111. In examining the scale in Ab, it will be found necessary to flat D.

Questions after the same manner as at § 107. Sing in Ab.

§ 112. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations see "Manual."

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## CHAPTER XIII.

#### MODULATION INTO RELATIVE KEYS.

§ 113. Preparatory exercises.

1. The scholars sing the C scale; then assume *Two* as One of another scale, which they also sing through; then *Three*; then *Four*, and so on. A scale is formed upon each, as far as the voice extends.

2. They take *Eight*, *Seven*, *Six*, &c. as *Five*, and complete the scale, ascending and descending

# ELEMENTS OF VOCAL MUSIC.

XVII

3. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upwards or downwards.

§ 114. When, in a piece of music, the scale is transposed, such change is called MODULATION.

## FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 115. What is the signature to the key of C?

What is the signature to the key of G?

What is F  $\sharp$  in the G scale? Ans? Seven.

To what does F  $\sharp$  lead? Ans. To G.

§ 116. F  $\sharp$  is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 117. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 118. When a modulation occurs from C to G, C appears no longer as *One*; but, according to the G scale, as *Four*; A as *Two*; D as *Five*, &c.

## EXAMPLE.

2 sol 5 la 6 si 7 do

§ 119. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above Example, where the second note on D is changed to 5.

§ 120. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

[ c ]

## EXAMPLE.

25 la 6 sol 5 6 7

§ 121. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

## EXAMPLE.

5 sol 6 la 7 si

NOTE: The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

## SECOND MODULATION, OR FROM C TO F.

§ 122. What is the signature to the key of C?

What is the signature to the key of F?

What is B  $\flat$  in the F scale? Ans. Four.

§ 123. B  $\flat$  is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B  $\flat$ ? From G to C? &c.

§ 124. See § 117.

§ 125. When a modulation occurs from C to F, C appears no longer as *One*; but, according to the F scale, as *Five*, D as *Six*, &c.

## EXAMPLE.

8 sol 5 fa 4 mi 3

§ 126. Rules the same as at § 119, 120 and 121.

## ELEMENTS OF VOCAL MUSIC.

§ 127. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 128. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

## QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? Ans. From One to Five. What the next? Ans. From One to Four.

When modulations occur, what must be done with the syllables?

Ans. Changed according to the new key.

## CHAPTER XIV.

## MINOR SCALE.

§ 129. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed

## EXAMPLE.

## Minor Scale,

Ascending.

Descending.

§ 130. The teacher should sing the minor scale slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, what sounds he flats in descending; and where the semitones occur.

§ 131. In ascending (Minor scale) the *third* is flattened; in descending, the *seventh, sixth* and *third* are flattened.

§ 132. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 133. This scale is called the MINOR SCALE, OR MODE, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, OR MODE, (by the Germans, *Dur*, hard.)

See "Manual," §449.

§ 134. Instead of marking the flattened sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

## EXAMPLE.

§ 135. As Six and Seven are not flattened in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 136. It will be perceived that E b Major, has the same signature as C Minor, viz: three flats.

§ 137. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of E b Major; and E b Major is the *relative Major* of C Minor.

§ 138. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable *Do* is applied to *Eb* in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ 139. If the signature is three flats, the music may be either in E b Major, or C Minor. In which of the two it is, however, can only be

known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 140. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined and practised.

## QUESTIONS.

In the ascending Minor scale, what sound is flattened?

In descending?

In the ascending Minor scale, where is the first semitone?

*Ans.* Between Two and Three. Where the second?

In descending, where is the first semitone found?

*Ans.* Between Six and Five. Where the second?

What two sounds of the ascending Minor scale must be altered from the Signature? *Ans.* Six and Seven. What must be done to them?

*Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E ?, &c.

What is the relative Minor scale to C Major? To G? To D ?, &c.

What syllable is applied to One in the Major mode? In the Minor?, &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful?

Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

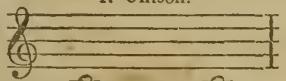
## CHAPTER XV.

## INTERVALS.

§ 141. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, viz. Seconds, Thirds, Fourths, Fifths, &c.

## EXAMPLES.

## 1. Unison.



NOTE. Although the Unison is not strictly an interval, yet, in the theory of music, it is spoken of, and treated as one.

## 2. Seconds.



## 3. Thirds.



## 4. Fourths.



## 5. Fifths.



## 6. Sixths.



## 7. Sevenths.



## 8. Eighths, or Octaves.



N. B. Practise all the above

## ELEMENTS OF VOCAL MUSIC

QUESTIONS. What is the interval from One to two called? From Two to Three?, &c. From One to Three?, &c. From One to Four, &c. &c.

§ 142. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole tone, is called a MAJOR second..

NOTE. The teacher writes the scale on the board, points and questions:

What is the second from C to D? Ans. Major. From D to E? Ans. Major. From E to F? Ans. Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third: one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c. SEVENTHHS. An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 143. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ 144. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ 145. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 146. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, OR EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

## CHAPTER XVI

## PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 147. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ 148. When passing notes follow the essential notes, they are called AFTER NOTES.

§ 149. When passing notes precede the essential notes, they are called APPOGIATURES.

## EXAMPLE.

Written.	After notes.	Appoggiatures.
		&c.
Performed.		

§ 150. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ 151. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Ex:

§ 152. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be STACCATO.

## EXAMPLE.

Written.	Performed.

§ 153. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ 154. *Tie.* A character called a *Tie* is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example:

§ 155. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

## EXAMPLE.



Question on this chapter.

## CHAPTER XVII.

## CHORDS.

§ 156. When two or more sounds are heard together, such combination is called a *CHORD*, if agreeable to the ear, it is called a *consonant chord*, or a *CONCORD*; if disagreeable to the ear, it is called a *dissonant chord*, or a *DISCORD*.

§ 157. COMMON CHORD. A chord consisting of One, Three and Five, to which, Eight may be added, is called a *COMMON CHORD*, or *DIRECT COMMON CHORD*: if the *third* be *Major*, it is a *MAJOR chord*, if *Minor*, a *MINOR chord*. See example A.

§ 158. INVERSION OF CHORDS. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ 159. CHORD OF THE SIXTH. In the first inversion of the common chord, the *Third* is taken as the *Base*, or as the lowest sound; it is then called the "chord of the Sixth." The *Base note* is figured 6. See example B.

§ 160. CHORD OF THE SIXTH AND FOURTH. In the second inversion of the common chord, the *Fifth* is taken as the *Base*, or as the lowest sound; it is then called the "chord of the Sixth and Fourth." The *Base note* is figured 4. See example C.

## EXAMPLES.

A DIRECT COMMON CHORD.		B FIRST INVERSION.		C SECOND INVERSION.	
Major.	Minor.	Major.	Minor.	Major.	Minor.
		6	6	4	4

§ 161. CHORD OF THE SEVENTH. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the *Fifth*. It is then called the *NOMINANT SEVENTH*. It is figured 7. Example D.

§ 162. CHORD OF THE SIXTH AND FIFTH. In the first inversion of the chord of the Seventh, the *Third* is taken as the *Base* or lowest sound. It is then called the chord of the "Fifth and Sixth," and is figured §. Example E.

§ 163. CHORD OF THE FOURTH AND THIRD. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the *Base* or lowest sound. It is then called the chord of the "Fourth and Third," and is figured § or §. Example F.

§ 164. CHORD OF THE FOURTH AND SECOND. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the *Base* or lowest sound. It is then called the chord of the "Fourth and Second," and is figured § or §. Example G.

D                    E                    F                    G  
Chord of the Seventh Direct. First inversion. Second inversion. Third inversion.

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§ 165. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ 166. A knowledge of these two chords, viz: The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical sciencee, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages to the mere performer, as well as to the teacher. See "Manual."

To those who wish to pursue the study of the sciencee of music, the following works are recommended, viz:

- "First steps to Thorough Base."
- "Burrows' Thorough Base Primer."
- "Catel's Treatise on Harmony."
- "Porter's Musical Cyclopedie."
- "Calcott's Musical Grammar."

### PART III. DYNAMICS.

#### CHAPTER XVIII.

§ 167. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the force or strength of sounds.

§ 168. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

##### DYNAMIC DEGREES.

§ 169. MEZZO. A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called MEZZO, and is marked *m.*

§ 170. PIANO. A sound produced by some restraint of the organs, is a soft sound; it is called PIANO, (pronounced *piano*) and is marked *p.*

§ 171. FORTE. A sound produced by a strong or full exertion of the organs, is a loud sound; it is called FORTE, and is marked *f.*

§ 172. Mezzo, Piano, and Forte, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 173. Applications of the three principal Dynamic degrees to the

EXAMPLE.

§ 174. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *pianissimo*) and is marked *pp*.

§ 175. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *ff*.

§ 176. The five Dynamic degrees, applied to the scale:

See further exercises, &c. in "Manual."

#### CHAPTER XIX.

##### DYNAMIC TONES.

§ 177. ORGAN TONE. A tone which is commenced, continued and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired, the pupil should not attempt any other Dynamic tone.

§ 178. CRESCENDO. A tone commencing soft and increasing to loud, is called a CRESCENDO TONE; and is marked *cres.* or .

§ 179. DIMINUENDO. A tone commencing loud and gradually diminishing to soft, is called a DIMINUENDO TONE; and is marked *dim.* or .

§ 180. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked .

§ 181. Crescendo, Diminuendo and Swell, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo and Swelling tones.

Thy courts immortal pleasure give, Thy, &c.

And raise me to thy throne; Thy courts immortal pleasure give, Thy presence joys unknown.

Thou wilt reveal the path of life, Thy courts immortal pleasure give, pleasure give, Thy presence, &c.

Thy courts immortal pleasure give, Thy, &c.

## WATCHMAN. S. M.

LEACH.

3. My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy never failing word.

5. f Let Israel trust in God, No bounds his mercy knows; The plenteous source and spring from whence Eternal succor flows.

My soul, re - peat His praise, Whose mer - cies are so great, Whose an - ger is so slow to  
rise, Whose an - ger is so slow to rise, So rea - - dy to . . . a - bate.

My soul, re - peat His praise, Whose mer - cies are so great, Whose an - ger is so slow to  
rise, Whose an - ger is so slow to rise, So rea - - dy to . . . a - bate.

Far from the tents of joy and hope, I

As on some lone-ly mountain top, The sparrow tells her moan,

Far from the tents of

Far from the tents of joy and hope, Far, &c.

Far from the tents of joy and hope, I sit, &c.

1      2

sit . . . . and grieve . a - lone.

joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone.

## NEW WIGAN. S. M.

Great King my Shepherd is, I shall be well supply'd, I shall be well sup-<sup>#</sup>ply'd, Since he is mine and I am his,

Great King my Shep-herd is, . . . . I shall be well supply'd, Since he is mine and I am his,

Great King my Shepherd is, I shall be well supply'd, be well supply'd, Since he is mine and I am his,

Great King my Shepherd is, I shall be well supply'd, Since he is mine and I am his, What

What can I want be-side, What can I want be-side, What can I want, I want be-side.

What can I want be - side, . . . . What can I want be-side, What can I want, I want be - side,

What can I want be-side, What can I want be-side, What can I want beside, What can I want, I want be - side.

What can I want be - side, . . . . What can I want be - side, . . . . . What can I want, I want be - side.

Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice long broke with sighs shall sing, Till heav'n with hal-le - lu-jahs ring.

## CANTERBURY. C. M.

RAVENS CROFT.

O Thou from whom all good-ness flows, I lift my heart to thee; In all my sor-rows, con-flicts, woes, Dear Lord, re - mem-ber me.

## BANGOR. C. M.

Slow.

Fools in their hearts be-lieve and say That "all re - li - gion's vain; There is no God that reigns on high, Or minds th'affairs of men."

## WINDSOR. C. M.

KIRBY.

Slow.

My God, how ma-ny are my fears! How fast my foes in-crease! Their number, how it mul - ti - plies! How fa-tal to my peace.

## **BRATTLE STREET. C. M.**

J. PLEYEL,

33

A musical score for two voices, likely a duet. The top staff is in common time (indicated by '2') and has a key signature of one flat (B-flat). The bottom staff is also in common time (indicated by '2') and has a key signature of one flat (B-flat). The music consists of two staves of five-line notation. Below the music, the lyrics are written in a cursive script: "While thee I seek, pro-tect-ing pow'r, Be my vain wishes stilled; And may this conse - cra-tered hour With bet - ter hopes be filled." The lyrics are aligned with the notes of the second staff.

While thee I seek, pro-tect-ing pow'r, Be my vain wishes stilled; And may this conse - cra- ted hour With bet - ter hopes be filled.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flowed, That mer - cy I a-dore.

## RUSSIA. L. M.

READ.

False are the men of high degree,  
The baser sort are van - i - ty;

Laid in, &c.

Laid in a balance both ap - pear,  
Light as a puff of emp - ty air.

Laid in, &c.

Laid in, &c.

Light as, &c.

Light as, &c.

## LISBON. S. M.

READ.

Welcome sweet day of rest, That saw the Lord a - rise,

Welcome, &c.

Welcome to this re-viving breast, And these re - joic - ing eyes.

Welcome, &c.

Welcome, &c.

And these, &c.

# PARK STREET. L. M.

VENIA.

35

1. Wake, O my soul, and hail the morn, For unto us, a Saviour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

2. Hark! what sweet music, what a song, Sounds from the bright celestial throng! Sweet song, whose melting sounds impart Joy to each raptured, listening heart, Joy to each, &c.

3. Come, join the angels in the sky, Glory to God, who reigns on high; Let peace and love on earth abound, While time revolves and years roll round, While time revolves and years roll round.

# OLD HUNDRED. L. M.

All peo-ple that on earth do dwell, Sing to the Lord with cheerful voice, Him serve with mirth, his praise forth tell, Come, ye be-fore him and re-joice.

## RESIGNATION. L. M.

TAYLOR.

Slow.

Dead be my heart to all be - low; To mortal joys and mor-tal cares; To sensual bliss that charms us so, Be dark my eyes, be deaf my ears.

## RESIGNATION. C. M.

Dear ref-u - ge of my wea - ry soul, On thee, when sorrows rise, On thee, when waves of trouble roll, My faint-ing hope re - - lies.

## SUNBURY. C. M.

37

What shall I ren-der to my God For all his kindness shown, . . . My feet shall vis - it  
 My feet shall vis - it thine a-  
 My feet shall vis - it thine a - bode.

feet shall vis - it thine a-bode,  
 thine a - bode, My feet shall vis - it thine a - bode, My songs ad - dress thy throne,  
 bode.

Slow.

Life is the time to serve the Lord, The time t'in-sure the great re-ward; And while the lamp holds out to burn, The vil- est sin - ner may re - turn.

## NAPLES. C. M.

N. DOUGALL.

And every voice be song.

Hark, the glad sound, the Saviour comes, The Saviour promised long, Let every heart exult with joy, And eve - ry voice be song, And eve-ry voice be song.

## DELIGHT. P. M.

COAN.

39

No burning heats by day, Nor blasts of evening air, Shall take my health a-way, If God be with me there.

Thou art my sun and thou

art, &c.

my shade To guard my head by night or noon,

Thou, &c.

Thy

Spare us, O Lord, a - loud we cry, Nor let our sun go down at noon;

Thy years are one e-

Thy years are one e - ter - nal day, And

years, &c.

Thy years, &c.                    Thy years, &c.

ter - nal day, And must, &c.

must thy chil - - dren die so soon? -

# BEDFORD. C. M.

DR. W. WEAL.

41

3/2 time signature, treble clef. The music consists of two staves. The first staff starts with a whole note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes. The lyrics are written below the staves:

Let heav'n a - rise, let earth ap-pear, Said the Al - migh-ty Lord; The heav'n a-rose, the earth appeared At his cre - a - ting word.

# BLACKBURN. C. M.

C time signature, treble clef. The music consists of three staves. The first staff features a mix of eighth and sixteenth notes. The second staff continues with eighth and sixteenth notes. The third staff follows a similar pattern. The lyrics are written below the staves:

The saints when once from death set free, With joy shall mount on high, The heavenly hosts with praises loud, Shall meet them in the sky.

## VICTORY. C. M.

READ.

Now shall my head be lift - ed high, A - bove my foes a - round. And songs of joy and  
And songs, &c.

sound, Within thy temple sound,  
sound, Within thy temple sound, sound, Within thy temple sound.  
Within, &c. sound, sound, sound, sound,

# LOW CHURCH. C. M.

L. NICHOLSON.

43

A musical score for two voices or a solo voice with piano accompaniment. The music is in common time, key signature of one sharp (F#), and consists of four staves. The vocal parts are in soprano and alto range. The piano part is in basso continuo range. The lyrics are:

Lift up to God the voice of praise,  
Whose breath our souls in - spir'd; Loud and more loud the an-them raise,  
With grate - ful ar-dour fired.

# WINDHAM. L. M.

READ.

A musical score for two voices or a solo voice with piano accompaniment. The music is in common time, key signature of three flats (B-flat), and consists of four staves. The vocal parts are in soprano and alto range. The piano part is in basso continuo range. The lyrics are:

Broad is the road that leads to death, And thousands walk together there,  
But wisdom shows a nar-row path, With here and there a trav-el - ler.

## DUNDEE, or FRENCH. C. M.

With rev'rence let the saints ap-peal,  
And bow be - fore their King,  
His high commands with rev'rence hear,  
And to him prais-es sing.  
*tr*

## ST. DAVID'S. C. M.

To him in whom they move and live,  
Let eve-ry crea-ture sing,  
All glo-ry to their Mak-er give,  
And hom-age to their King.  
*tr*

## NEW WINDSOR. C. M.

45

How should our songs like those a - bove,  
With warm de - vo - tion rise, How should our souls on wings of

love, Mount up - ward to the skies..... Mount up - - - ward to the skies.

Be - hold the glo - ries of the Lamb, A - midst his Fa-ther's throne, Pre-prepare new hon - ours for his name, And  
songs be - fore un - known, Pre - prepare new hon - ours for his name, And songs be - fore un - known.

*Inst.*

Be - hold the glo - ries of the Lamb, A - midst his Fa-ther's throne, Pre-prepare new hon - ours for his name, And songs be - fore un - known, Pre - prepare new hon - ours for his name, And songs be - fore un - known.

Voice.

## ESSEX. S. M.

47

Pia.

Come ye that love the Lord, And let your joys be known, And let your joys be known. Join in his

For.

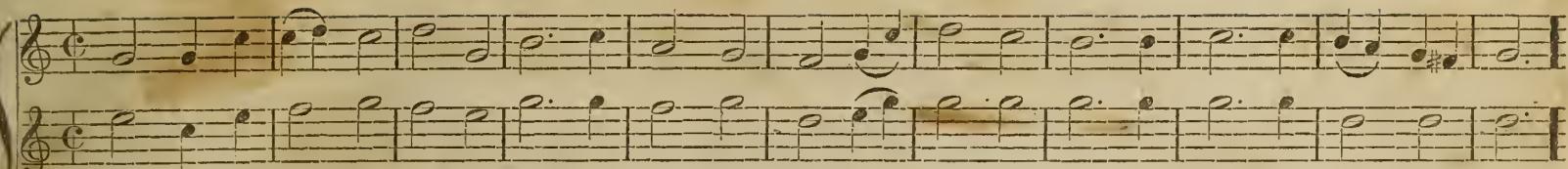
ff

praise with one ac - cord, As ye surround the throne, As ye surround the throne, As ye sur - round the throne.

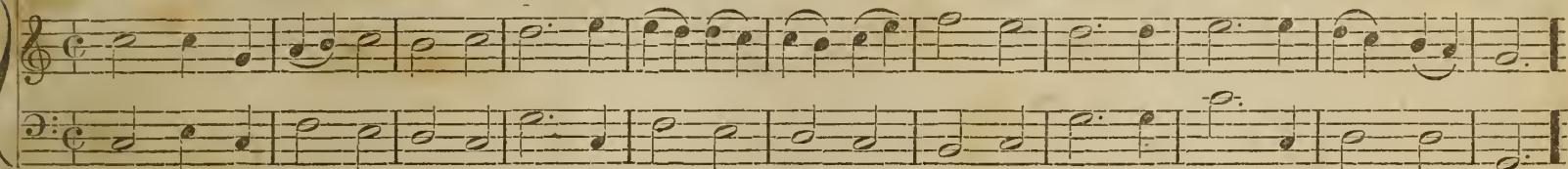
Come let us praise the Lord our God, And raise our thought a - bove, Let ev' - ry heart and voice ac - cord,

To sing that God is love.

Let eve - ry heart and voice ac - - cord,



Now let our hearts con-spire to raise A cheer-ful an-them to His praise, Who sits en-throned a - bove.



Let mu - sic sweet as in - cense rise With grateful o-dors to the skies, The work of joy and love, The work of joy and love.



Inst.

7

Voices.

Musical score for 'CRANBROOK. S. M.' featuring four staves of music in G major (indicated by a sharp symbol) and common time. The vocal line consists of eighth and sixteenth notes. The lyrics are:

Heav'n with the e - cho shall re -  
Grace! 'tis a charm-ing sound, Har-mo - nious to the ear, Heav'n with the e - cho shall re - sound.  
Heav'n with the e - cho shall re -

Continuation of the musical score for 'CRANBROOK. S. M.' featuring four staves of music in G major (indicated by a sharp symbol) and common time. The vocal line consists of eighth and sixteenth notes. The lyrics are:

sound, the e - cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.  
Heav'n with the e - cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.  
sound, The e - cho shall resound,

# CORONATION. C. M.

HOLDEN.

51

Soft.                      Loud.                      Soft.                      Loud.

All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal di-a-dem, And crown him Lord of all.

The musical score consists of four staves of music in common time, key signature of two flats. The vocal parts are labeled "Soft." and "Loud." above the staves. The lyrics are written below the music.

# CAROLINE. C. M.

Few are thy days and full of woe, O man of wo-man born, Thy doom is writ-ten, dust thou art, And dust thou shalt re - turn.  
tr

The musical score consists of four staves of music in common time, key signature of one sharp. The lyrics are written below the music.

Hark! how th'a - dor - ing hosts a - bove With songs . . . sur - round the throne, With songs surround the throne. Ten thousand

thousand are their tongues, But all their hearts are one, Ten thousand thousand are their tongues, But all their hearts are one.

Ten thousand, &c.

## BELMONT. C. M.

53

Soft.

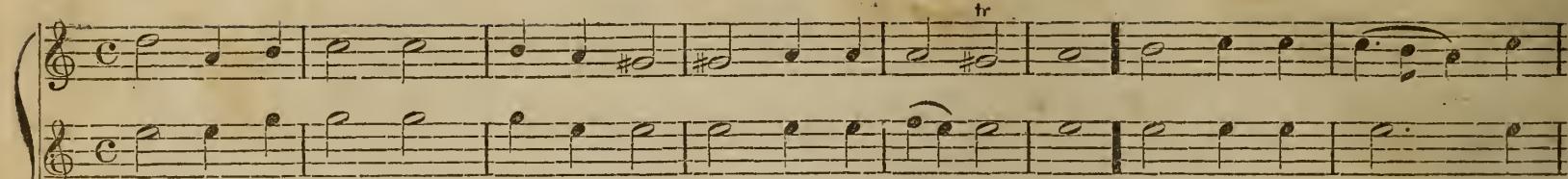
See Israel's gen - tle Shep - - herd stand, With all en - - gag - ing charms; Hark, how he

Loud.

calls the ten - - der lambs, And folds them in his arms, And folds them in his arms.

Org. Voice.

## BETHLEHEM. C. M.



When shall we join yon heav'nly band, In sweet se - ra - phic <sup>tr</sup> lays, When shall we reach their



hap - py land, To sing sweet songs, To sing sweet songs, To sing sweet songs of praise.



## BETHLEHEM. L. M.

55

2 4

2 4

Praise ye the Lord, 'tis good to raise, Our hearts and voices in his praise, Our hearts and voices in his praise.

2 4

3:2 4

His na-ture and his works in - vite, His na-ture and his works in - vite, To make this du - ty our de - light.

3:2 4

Oh hap - py is the man who hears, Instruction's warning voice; And who ce - les - tial wis-dom makes, His ear - ly, on - ly choice.

## GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Nev-er let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.

## WARWICK. C. M.

STANLEY.

57

2d Ending.

1. Lord, in the morning thou shalt hear, My voice as - cend-ing high; To thee I will di - rect my pray', To thee lift up mine eye.

3. Thou art a God, be - fore whose sight The wicked shall not stand; Sin-ners shall ne'er be thy de - light,..... Nor dwell at thy right hand.

4. But to thy house will I re - sort, To taste thy mer - cies there; I will fre-quent thine ho - ly court,..... And worship in thy fear.

## MEAR. C. M.

Oh 'twas a joy-ful sound to hear Our tribes de - vot-ly say, 'Up, Is - rael, to the tem-ple haste, And keep your fes-tal day.'

## BUCKINGHAM. C. M.

Help, Lord! for men of vir-tue fail, Re - li-gion los - es ground, The sons of wick - ed - ness pre-vail, And treache-ries a-bound.

## NORTHEFIELD. C. M.

INGALLS.

Fly swifter round the wheels of time, And bring the welcome day.

How long, dear Saviour, O how long, Shall this bright hour delay;

Fly swifter round the wheels of time; And bring the welcome day.

Fly swifter, &c.

Fly swifter, &c. Fly, &c.

## DEVIZES. C. M.

TUCKER.

59

Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new hon - ors

Trebles Soft.

for his name, . . . And songs be - fore un - known, And songs be - fore un - known.

Long as I live I'll bless thy name, My King, my God of love,  
My work and joy shall be the same; . . . . My  
Pian.

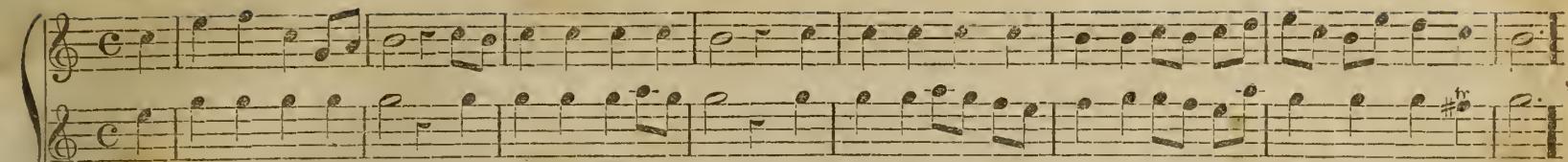
work and joy shall be the same, . . . . My work and joy shall be the same, In the bright world a - bove.  
For.

Where saints im - mor - tal reign,  
There is a land of pure de - light,  
Where saints im - mor - tal reign,  
Where saints, &c.  
In - fi - nite day ex -  
\$.

And pleasures ban - ish pain.  
In - fi - nite day, &c.  
And pleas - - - ures ban - ish pain.

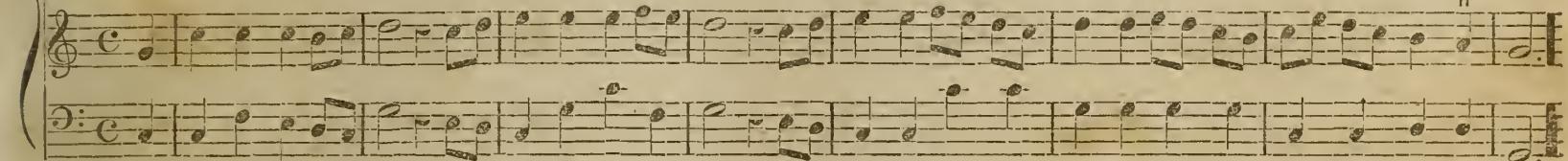
A musical score for three voices (Soprano, Alto, Bass) in common time and C major. The vocal parts are arranged in three staves, with the bass staff at the bottom, the alto staff in the middle, and the soprano staff at the top. The music consists of two systems of measures. The lyrics for the first system are: "O hap - py they who know the Lord, With whom he deigns to dwell, With whom he deigns to dwell; , He guides and". Measure 1 starts with a half note in the soprano, followed by eighth notes in the alto and bass. Measures 2-3 show eighth-note patterns in all voices. Measure 4 begins with a forte dynamic in the bass. Measure 5 concludes the first system with a half note in the soprano, followed by eighth notes in the alto and bass.

A continuation of the musical score for three voices. The lyrics for this section are: "eheers them with his word, His arm supports them well, His arm, &c. His arm, &c.". The music follows the same three-staff format and common time as the previous section. The bass staff continues its eighth-note pattern. The alto staff has a sustained note followed by eighth-note pairs. The soprano staff has a sustained note followed by eighth-note pairs. The lyrics "His arm, &c." appear twice in the score, once in each measure of the second system.

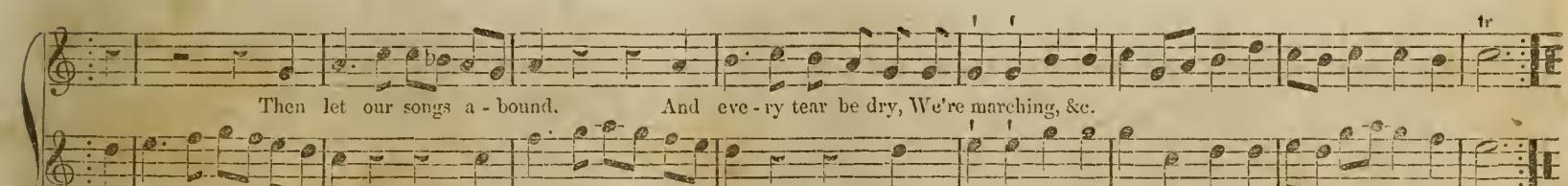


The hill of Zi - on yields, A thousand sa - cred sweets; Be - fore we reach the heavenly field, Or walk the gold - en streets.

tr

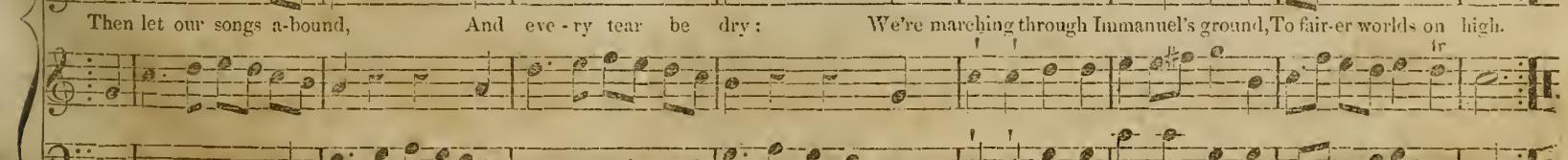


Then let our songs a - bound. And eve - ry tear be dry, We're marching, &c.

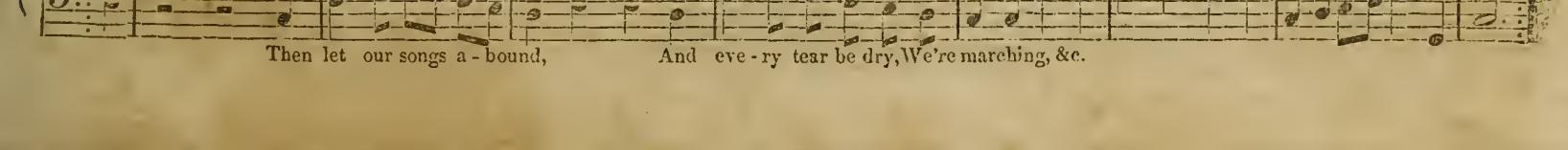


Then let our songs a-bound, And eve - ry tear be dry : We're marching through Imanuel's ground, To fair-er worlds on high.

tr



Then let our songs a - bound, And eve - ry tear be dry, We're marching, &c.



Come sound his praise abroad, And hymns of glo - ry sing; Ye heavenly hosts the song be - gin, To our ex-alt-ed King.

Praise ye his name, Hal-le-lu-jah, Praise ye his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Praise ye his name.  
Hal-le-lu-jah, Hal-le-lu-jah, &c.

Praise ye his name, Hal-le-lu-jah, Praise ye his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Praise ye his name.  
Hal-le-lu-jah, Hal-le-lu-jah, &c.

## JUDGMENT. 10s.

REED.

65

Be-hold the Judge descends his guards are nigh, Tem - pest and fire attend him through the sky ; Heav'n, earth and hell draw near, let all things come.

To hear his justice and the sin-ners doom; But gather first my saints, the Judge commands; Bring them ye angels, from their distant lands.

The Lord de - scended from a - bove, And bow'd the heav'n's most high, And un - der - neath his feet he

cast The dark - - ness of the sky, On cher - ubs and on cher - u - bim Full roy - al - ly he rode, And

on the wings of migh-ty winds Come fly-ing all a - - broad, And on the wings of migh-ty winds come fly-ing all a - broad.

## NEW LONDON. C. M.

All praise to thee in high-est strains, In highest worlds be paid; Thy glo-ry by our lips proclaim'd And by our lives dis-play'd.

Now shall my in-ward joys a - rise, And burst in - to a song; For love di-vine inspires my heart, And pleasures tune my tongue.

## MARTYRDOM. C. M.

HARMONIZED BY R. A. SMITH.

Be mer - ci - ful to me O God, Thy mer - cy un - to me Do thou ex-tend, be-cause my soul Doth put her trust in thee.

Music for two voices (Treble and Bass) in common time, key of C major. The Treble part starts with a dotted half note followed by eighth notes. The Bass part begins with a dotted half note followed by eighth notes. The lyrics are:

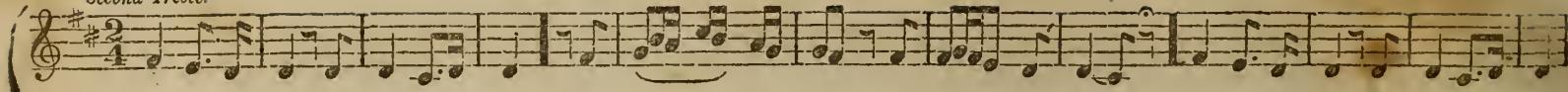
O that with yon - der sa - cred throng,  
We at his feet may fall,  
We at his feet may fall,

Music for three voices (Treble, Alto, and Bass) in common time, key of C major. The Treble part starts with a dotted half note followed by eighth notes. The Alto part begins with a dotted half note followed by eighth notes. The Bass part begins with a dotted half note followed by eighth notes. The lyrics are:

We'll join the ev - er - last - ing song, Forte.  
And crown him King of all.  
We'll join the ev - er - last - ing song.  
Pia.

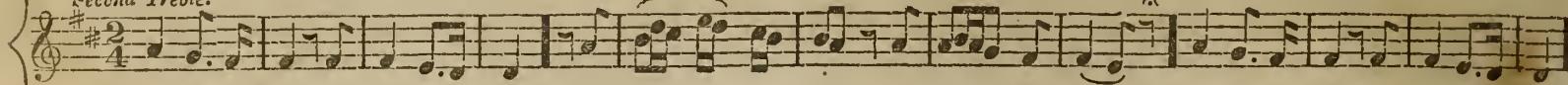
Trebles.

Second Treble.



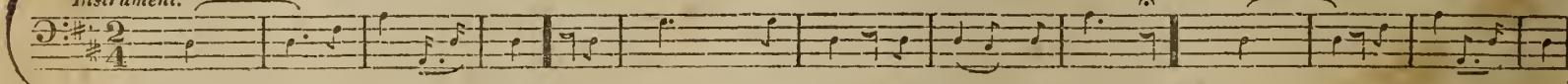
1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

Second Treble.

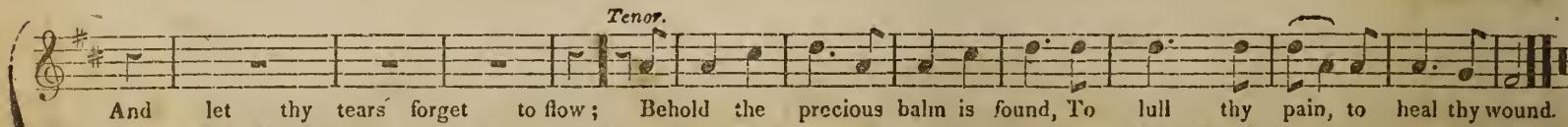


2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,

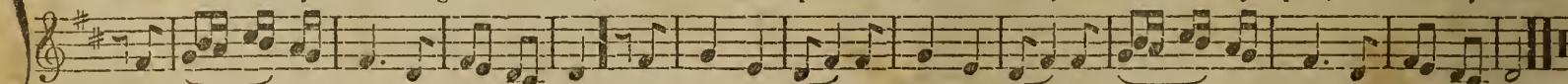
Instrument.



Tenor.



And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.



And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.



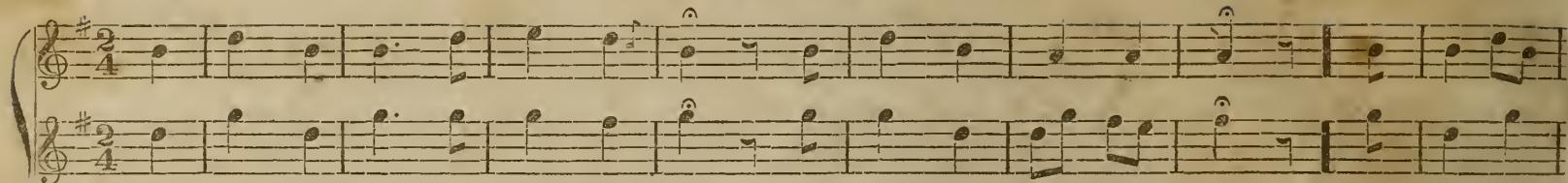
## NEW-CAMBRIDGE. C. M.

71

I'll thee ex-tol, O thou my King, I'll bless thy name al-ways, Thee will I bless always, and will Thy name forever praise, Thy name for-ev-er praise.

## BETHEL. C. M.

When we ap-pear in yon-der cloud, With all thy favored throng; Then we will sing more sweet, more loud, And thou shalt be our song.



Come, hap - py souls, ap - proach your King, With new me - lo - dious songs; Come ren - der

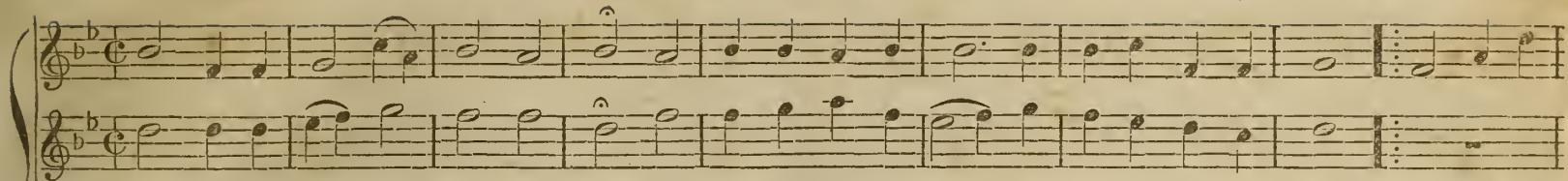


to his gra - cious name.

The trib - ute of your tongues.

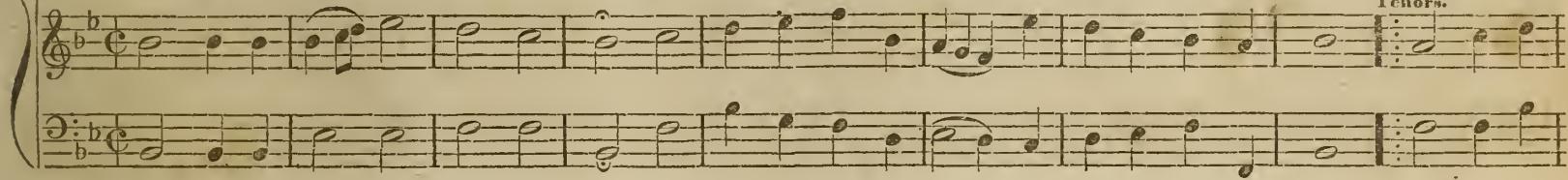
The trib - ute of your tongues.





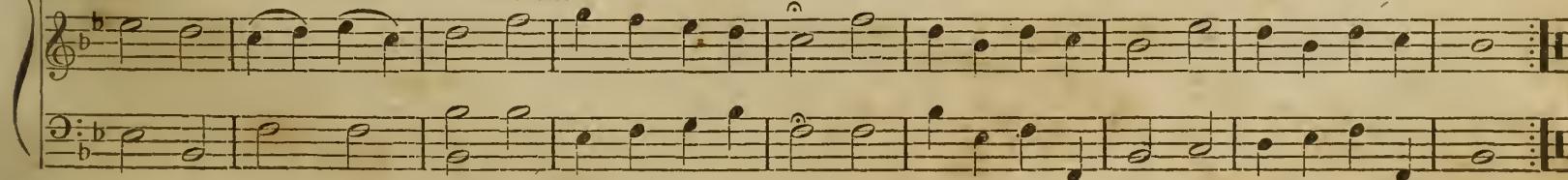
Come, Fa-ther, Son, and Ho-ly Ghost, one God in per-sons three, One God in per-sons thee, Bring back the

Tenors.



heav-en-ly bless - ings lost By all man-kind and me, By all mankind and me, By all mankind and me.

Trebles.



## NATIVITY. C. M.

Musical score for the first section of 'Nativity. C. M.' featuring four staves of music in common time and G major. The lyrics are:

When shall we reach those heavenly realms, Where peace for - ev - er reigns, And learn of

Musical score for the second section of 'Nativity. C. M.' featuring four staves of music in common time and G major. The lyrics are:

Women. Their own . . . im - mor - tal strains. Forte.

yon ce e le s - tial choir. Pia. Their own im - mor - tal strains.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

$\frac{3}{8}$   $\frac{6}{8}$   $\frac{5}{8}$   $\frac{2}{8}$     $\frac{6}{8}$   $\frac{4}{8}$   $\frac{7}{8}$     $\frac{6}{8}$     $\frac{8}{8}$   $\frac{1}{2}$   $\frac{2}{8}$     $\frac{6}{8}$     $\frac{8}{8}$   $\frac{1}{2}$   $\frac{2}{8}$

My noonday walks he shall attend, And all my midnight hours defend.

$\frac{8}{8}$   $\frac{5}{8}$   $\frac{4}{8}$   $\frac{3}{8}$     $\frac{6}{8}$   $\frac{6}{8}$     $\frac{8}{8}$   $\frac{1}{2}$   $\frac{2}{8}$

When in the sultry glebe I faint,  
Or on the thirsty mountain pant,  
To fertile vales, and dewey meads  
My weary, wandering steps he leads  
Where peaceful rivers, soft and slow,  
— Amid the verdant landscape flow.

3

Though in the paths of death I tread,  
With gloomy horrors overspread,  
My steadfast heart shall fear no ill,  
For thou, O Lord, art with me still:  
Thy friendly rod shall give me aid,  
And guide me through the dreadful shade

4

Though in a bare and rugged way,  
Through devious lonely wilds I stray,  
Thy presence shall my pains beguile:  
The barren wilderness shall smile,  
With sudden greens and herbage crowned  
And streams shall murmur all around.

*Church Psalmody, Ps. 23*

In robes of judg - ment, lo! he comes, Shakes the wide earth and cleaves the tombs; Be - fore him

burns de - vor - ing fire, The mountains melt, the seas re - tire, The mountains melt, the seas re - tire.

# CONCORD. C. M. (Hym. 520 Wesley.)

W. ARNOLD.

77

Blest be the dear u - nit - ing love, That will not let us part, Our bod - ies may far off re - move,  
*Moderato.* Verse.

We still are one in heart, We still are one in heart, Fare-well, dear friend, fare - well.  
*Cho.* Last verse, ad lib.

## ELYSIUM. S. M.

W. ARNOLD.

2d Treble.

On the fair heavenly hills, The saints are bless'd above. Where joy like

Tenor.

morn - ing dew dis - tils, And all . . . the air is love, And all . . . the air is love.

# OLDHAM. C. M.

79

Women Forte.

With saints above to join,

Oh for a thousand tongues to sing, The praise of love di - vine, In songs un-to my heavenly King, With saints above to join.

Pia.

# PETERBOROUGH. C. M.

Let saints be - low in con-cert join, With those to glo - ry gone, For all the servants of our King, In heaven and earth are one.

1. Blest who with generous pi - ty glows, Who learns to feel another's woes; Bows to the poor man's wants his ear, And wipes the helpless orphan's tear :-

In every wan-t-in every wo, Himself thy pi - ty, Lord, shall know.

1  
Blest who with generous pity glows,  
Who learns to feel another's woes,  
Bows to the poor man's wants his ear,  
And wipes the helpless orphan's tear :-  
In every want—in every wo,  
Himself thy pity, Lord, shall know.

2  
Thy love his life shall guard—thy hand  
Give to his lot the chosen land;  
Nor leave him, in the dreadful day,  
To unrelenting foes a prey.  
In sickness thou shalt raise his head,  
Len. And make with tenderest care his bed

# FOLSOM. 11s & 10s.

Arranged from Mozart.

81

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho-  
2. rizon a - doring, Guide where our infant Re - deemer is laid.

2. Cold on his cradle the dew-drops are shining,  
Low lies his head with the beasts of the stall,  
Angels adore him in slumber reclining,  
Maker, and Monarch, and Saviour of all.  
3. Say, shall we yield him, in costly devotion,  
Odors of Edom, and offerings divine ?  
Gems of the mountain, and pearls of the ocean,  
Myrrh from the forest, or gold from the mine ?  
4. Vainly we offer each ample oblation ;  
Vainly with gifts would his favors secure !  
Richer by far is the heart's adoration ;  
Dearer to God are the prayers of the poor  
Bishop Heber

## MOUNT PLEASANT. C. M.

The sleep - ing saints with joy shall wake, And loud ho - san - - - nas raise, In

*p* Women.

*Forte.*

him who loved them they'll re - joice, And glorious make his praise, And glo - rious make his praise.



1. On the mountain's top ap-pear-ing, Lo! the sacred herald stands! Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands.  
Welcome news to Zi on bearing, Zi . on long in hostile lands;

2. Lo! thy sun is risen in glo-ry! God him-self appears thy friend; Great deliverance, Zion's King vouchsafes to send, Great de-liverance, Zi-on's King will surely send.  
All thy foes shall flee be - fore thee, Here their boasted triumphs end;

## SEASONS. L. M.

SUBJECT FROM PLEYEL.

1. The flowery spring at God's command, Perfumes the air, and paints the land : The sum-mer rays with vig - or shine, To raise the corn and cheer the vine.

2. The changing seasons,months, and days Demand succe-sive songs of praise: And be the cheerful hom-age paid, With morning light and eve-ning shade.

## GREENVILLE. 8s &amp; 7s., (Double.)

ROSSEAU.

85

Far from mortal cares re - treating, Sor-did hopes and vain de - sires, } From the fount of glo - ry beaming, Light ee - les - tial cheers our eyes;  
Here, our will-ing footsteps meet-ing, Eve-ry heart to heaven as -pires. } D. C.

Mer - ey from above pro-claim-ing, Peace and pardon from the skies.

## ROTHWELL. L. M.

3. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing, And to the sol - emn or-gan sing.

1. Let all whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! A-dore, and love, and praise the Lord!

Stay, thou in - sult - ed spir - it, stay, 'Tho' I have done thee such de - spite, Nor cast the sin - ner

quite a - way, Nor take thine ev - - er - last - ing flight, Nor take thine ev - - - er - last - ing flight.

## SUMNER. C. M.

MAXIM.

87

A musical score for three voices. The top voice is in soprano C major, the middle voice in alto C major, and the bottom voice in bass F major. The music consists of four staves of eight measures each. The lyrics are as follows:

Could we but climb where Moses stood,  
And view the prospect o'er,  
Not Jordan's stream nor death's cold flood  
Should fright us from the

The continuation of the musical score for three voices. The top voice starts with a dotted half note followed by eighth notes. The middle voice has a dotted half note followed by eighth notes. The bottom voice has a dotted half note followed by eighth notes. The lyrics are as follows:

shore,  
Not Jordan's stream nor death's cold flood,  
Should fright us from the shore,  
Should fright, &c.

## SHREWSBURY. C. M.

Hark! how the saints in lof-ty strains, With songs the throne surround, With songs the throne surround; Hark! how they

charm the star - ry plains, Hark! how they charm the star - ry plains, With an im - mor - tal sound.

p Women.

charm the star - ry plains, Hark! how they charm the star - ry plains, With an im - mor - tal sound.

**ENOCH.**   **C. M.**   (Hy. 322 Wesley.)

W. ARNOLD.

**89**

A musical score for two voices or two organs. The music is in common time (indicated by '2') and consists of three staves. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The key signature is one flat. The music features various note patterns including eighth and sixteenth notes, with some notes having stems pointing up and others down. The lyrics are written below the staves:

The Lord has blest my go-ing out, O bless my com-ing in; Com-pass my weakness round about, And keep me safe from sin.

**SARAH.**   **S. M.**   (Hy. 41 Wesley.)

W. ARNOLD.

A musical score for two voices or two organs. The music is in common time (indicated by '2') and consists of three staves. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The key signature is one flat. The music features eighth and sixteenth notes, with some notes having stems pointing up and others down. The lyrics are written below the staves:

And am I born to die, To lay this bo-dy down, And must my trembling spirit fly, In - to a world un-known?

## RAPTURE. C.P.M.

Starwood.

1 Begin, my soul, th' exalt-ed lay, Let each enraptured thought obey, And praise th' Almighty's name ; Lo ! heaven and earth, and seas and skies,

2. Thou heaven of heavens his vast abode, Ye clouds, proclaim your Maker God ; Ye thunders, speak his power :—Lo ! on the lightning's fiery wing.

6 3 6 6 4 5      # 3 5 6 9 7      Unison.      7 3

In one melodious concert rise, To swell th' inspir-ing theme.

In triumph walks th' eternal king :—Th' as-tonished worlds adore.

6      # 3 7 6      8 7

3

Ye deeps, with roaring billows rise,  
To join the thunders of the skies,  
Praise him, who bids you roll :—  
His praise in softer notes declare,  
Each whispering breeze of yielding air,  
And breathe it to the soul.

4

Wake, all ye soaring throng, and sing ;  
Ye feathered warblers of the spring,  
Harmonious anthems raise  
To him who shaped your finer mould,  
Who tipped your glittering wings with gold,  
And tuned your voice to praise.

5

Let man, by nobler passions swayed,  
Let man, in God's own image made,  
His breath in praise emloy ;  
Spread wide his Maker's name around,  
Till heaven shall echo back the sound,  
In songs of holy joy.

*Church Psalmody, Ps. 48. 3d Pt.*

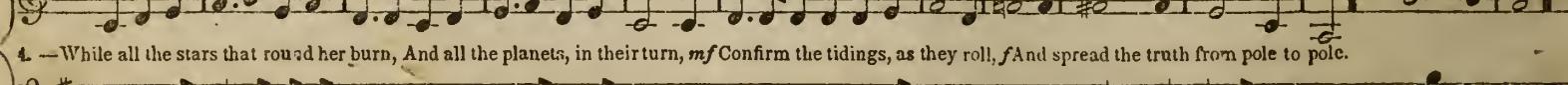
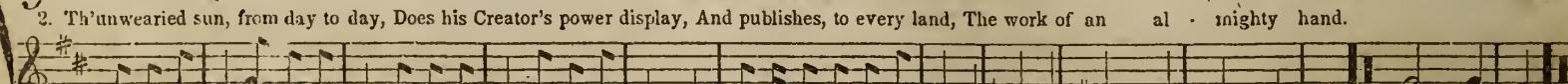
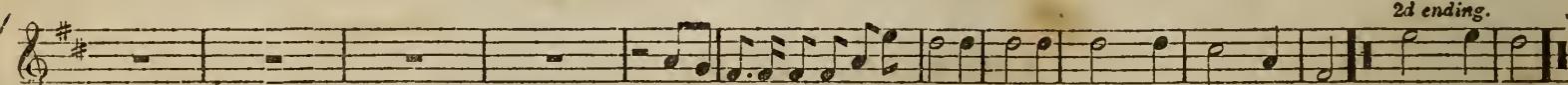
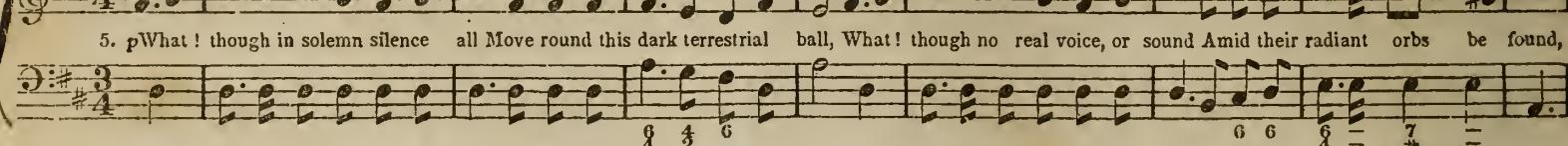
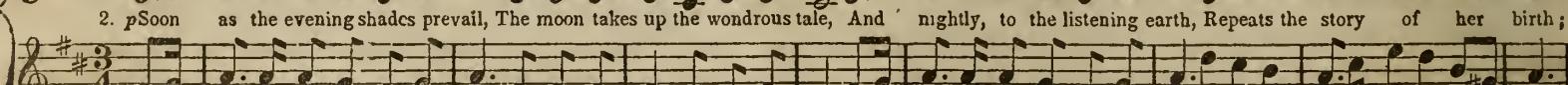
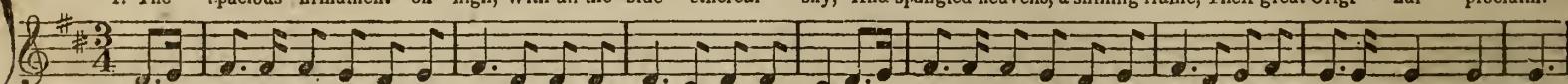
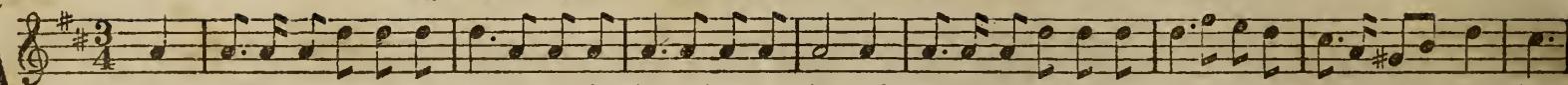
Musical score for Reddington Chant, featuring four staves of music in 2/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Now may we say—Our God, thy power Shall be our for-tress, and our tower ! We, that are formed of feeble dust, Make thy al - migh - ty arm our trust.

## SMYRNA. C. M.

Musical score for Smyrna Common Measure, featuring four staves of music in common time with a key signature of one flat. The music consists of eighth and sixteenth note patterns.

O for a heart to praise my King, My voice I will em-ploy; A heart to love thy sa - cred name My ev - er - last - ing joy.



{ B. A. C. — G }

\* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

Musical score for 'ELIZABETH' Hymn 124, first section. The music consists of four staves of music with lyrics underneath. The key signature is G major (one sharp). The time signature changes between common time (4/4) and three-quarter time (3/4). The lyrics are:

With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see, Will the un-

Musical score for 'ELIZABETH' Hymn 124, second section. The music consists of four staves of music with lyrics underneath. The key signature is G major (one sharp). The time signature changes between common time (4/4) and three-quarter time (3/4). The lyrics are:

search - a - ble      be found, Or God ap - pear      to me, Or God ap - pear      to mo.

Forte.

Pian.

2 b 3  
G b b 4

2 b 3  
G b b 4

Hap - py man whom God doth aid, God our souls and bo - dies made. God on us in

2 b 3  
G b b 4

2 b 3  
G b b 4

2 b 3  
G b b 4

2 b 3  
G b b 4

gra - cious show'rs, Bless - ings ev' - ry mo - ment pours, Bless - ings ev' - ry mo - ment pours.

2 b 3  
G b b 4

2 b 3  
G b b 4

Come, sin - ners, to the gos - - pel feast, Let ev' - ry soul be Je - sus' guest. You

need not one be left be - hind, For God hath bid - den all man-kind, For God hath bid - den all man-kind.

Inst. Voice.

Musical score for Adam, P. M. (Hy. 336 Wesley.) featuring four staves of music in common time with a key signature of one sharp. The vocal line is in the soprano range, accompanied by three harmonic voices (two violins and cello) in the bass range. The lyrics are:

Ye hap - py sin - ners hear The pris'ners of the Lord, And wait till Christ ap - pear, Ac - cord - ing

Continuation of the musical score for Adam, P. M. (Hy. 336 Wesley.) featuring four staves of music in common time with a key signature of one sharp. The vocal line is in the soprano range, accompanied by three harmonic voices (two violins and cello) in the bass range. The lyrics are:

to his word, Re - joice in hope, re - joice with me, We shall from all our sins be free, We shall from all our sins be free.

## IRISH. C. M.

97

Full &amp; Bold.

The glo - rious ar - mies of the sky, To Thee, O migh - ty King,

Tri - umph - ant an - them - con - se - - crate, And hal - le - lu - jahs sing.

When shall we leave these dreary plains, And all our sorrows cease; And all our sorrows cease.  
Then shall we

Then shall we sing, &c.  
Then shall we sing in joyful strains, In your sweet realms of praise.  
Then shall we sing, &c.  
sing in joyful strains, Then shall we sing, &c.

Repeat F.

## VIRGINIA. C. M.

BROWNSON

99

Thy words the ra - ging winds con - trol. And rule the bois - trous deep; Thou

This musical score consists of four staves of music in common time, key of G major (indicated by a sharp sign). The vocal line is in soprano range, accompanied by three harmonic voices (two violins and cello) in lower ranges. The lyrics are integrated into the vocal line. The first two staves are shown above, and the last two staves are shown below.

mak'st the sleep-ing bil - lows roll, The roll - - - ing bil - lows sleep, The roll - - ing, &c.

Wea - ry souls that wan - der wide, From the cen - tre point of bliss, Turn to Je - sus cru - ci - fied;

Flee to those dear wounds of his, Sink in - to the pur - ple flood, Rise in - to the life of God.

O, let me join yon hap - py throng, Who praise their glo - rious King, Who praise their glo - rious King.

Pia.

*p**mf*

Which they so sweetly sing, Which, &c.

*mf*

O, let me mount and swell the song

Which they so sweetly sing.

Trebles.

Which they so sweetly sing, &c.

Which they, &c.

*mf*

Whose, &c.  
My soul re - peat his praise, Whose mer - cies are so great, Whose anger is so  
Whose anger, &c.  
Whose an - ger, &c.

1 2  
slow to rise, Whose anger is so slow to rise, So rea - dy to a - bate.  
Whose an-ger, &c.

## FRAZER, OR CORNWALL. C. M.

103

How pleasant is the heavenly sound, In a believ'er's ear, It soothes his sorrows,  
And drives a-way his fear, And drives a-way his fear, And drives a-way his fear.

heals his wounds, And drives a-way his fear, And drives a-way his fear, And drives a-way his fear.

Oh Je - sus, let me bless thy name, All sin a - las! thou know'st I am, But thou all pi - ty art.

Turn in - to flesh my heart of stone, Such power be - longs to thee a - lone, Turn in - to flesh my heart.

A musical score for a three-part setting of "Sicily". The top part is in G minor, 2/4 time, with a soprano vocal line. The middle part is also in G minor, 2/4 time, with an alto vocal line. The bottom part is in C minor, 2/4 time, with a basso continuo line. The lyrics are: "O thou who art my heavenly King, Thee will I magnify and praise, tr". The music consists of six measures of music per part.

A continuation of the musical score for the three-part setting of "Sicily". The parts remain the same: soprano, alto, and basso continuo. The lyrics are: "I will thee bless and gladly sing, Unto thy holy name always. tr". The music consists of six measures of music per part.

He moves in a mys - te - rious way, His won - ders to per - form,  
tr  
He plants his

He plants his footsteps in the sea, And rides up - on the storm, And rides, &c.

And rides up-on the storm, And rides, &c.

And rides, &c.

foot - steps in the sea,

He plants his foot-steps in the sea, And rides up - on the storm, And rides, &c. And rides, &c.

**AARON.**   **P. M.**   (Hy. 162, Wesley.)

W. ARNOLD.

**107**

Depth of mercy, can there be, Mer - cy still re - served for me; Can my God his  
Plaintive. Pia.  
wrath for - bear, Me the chief of, Me the chief of, Me the chief of sin - ners spare.

Depth of mercy, can there be, Mer - cy still re - served for me; Can my God his  
wrath for - bear, Me the chief of, Me the chief of, Me the chief of sin - ners spare.

Ye virgin souls a-rise, With all the dead a-wake, Un - to sal - va-tion wise, Oil in your vessels take, Up, starting at the  
mid-night cry, Be-hold the heavenly bridegroom nigh, Behold the heavenly bridegroom nigh, Be-hold the heaven-ly bridegroom nigh.

Ye virgin souls a-rise, With all the dead a-wake, Un - to sal - va-tion wise, Oil in your vessels take, Up, starting at the mid-night cry, Be-hold the heavenly bridegroom nigh, Behold the heavenly bridegroom nigh, Be-hold the heaven-ly bridegroom nigh.

## PORTUGAL. L. M.

109

Musical score for 'PORTUGAL. L. M.' featuring four staves of music. The first three staves are in common time (2/4) and the fourth staff is in common time (4/4). The key signature is one sharp. The vocal line includes lyrics: 'O thou in whom the gen<sup>tiles</sup> trust, Thou on - ly ho - ly, on - ly just;'. The music concludes with a fermata over the final note of the third staff.

Continuation of the musical score for 'PORTUGAL. L. M.' featuring four staves of music. The key signature changes to two sharps. The vocal line continues with the lyrics: 'O turn our souls to praise thy name, Thou who art ev - er - more the same.' The music concludes with a fermata over the final note of the third staff.

O dis - close thy love - ly face, Quicken all my drooping powers, Gasps my faint-ing soul for grace,

As a thirs - ty land for showers, Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

# WINTER. C. M.

111

His hoa-ry frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In i - cy fet-ters bound.

# MARTYRS. C. M.

When shall I ba lie my wea-ry soul, In seas of heavenly rest, And not a wave of trouble roll A - cross my peace-ful breast.

Love di-vine, all loves ex-cell - ing, Joy of heaven to earth come down, Fix with us thy

hum - ble dwelling, All thy faithful mercies crown, Je-sus, thou art all com-passion, Pure, unbounded love di - vine.

Vis - it us with thy sal - va - tion, Vis - it us, &c.  
Tenor.

Treble Pia.

En - ter eve - - ry trembling heart.  
For.

## ST. MARTIN'S. C. M.

O thou to whom all crea-tures bow, With-in this earthly frame, Thro' all the world how great art thou, How glo-ri-ous is thy name.

My soul thy great Cre - a - tor praise, When clothed in his co - les - tial rays,  
He in full ma -

He in, &c.  
He in full ma - jes - ty ap - pears, He in full ma - jes - ty appears, And like a robe his glo - ry wears.  
jes - ty appears, He in, &c. And like, &c.

## MOUNT SINAI. P. M. (Hy. 194 W.)

W. ARNOLD.

115

A - rise, my soul, a - rise, Shake off thy guil - ty fears, The bleed-ing sac - ri - fice In my be - half

ap - pears, Before the throne my surety stands, My name is written on his hands, My name is writ-ten on his hands

Deep as the sea his  
His truth transcends the sky, In heav'n his mercies dwell; Deep  
Deep as the sea his judgments lie,  
Deep as the sea his judgments lie, His an-ger burns to

Deep as, &c.  
Deep as, &c.  
hell, Deep, &c.

## DANBURY. C. M.

117

Our life is ev - er on the wing, And death is ev - er nigh.

The moment, &c.

The mo - ment, &c.

The mo - ment, &c.

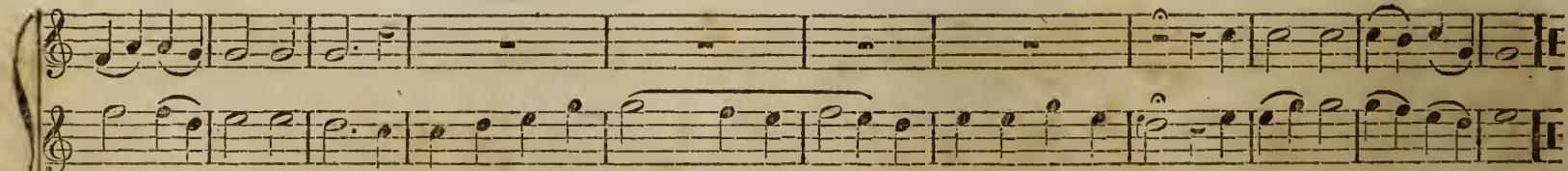
The mo - ment that our lives be - gin, . . . We all . . . be - gin to die.

We all, &c.



For - ev - er here my rest shall be, Close to thy bleeding side, Close to, &c.

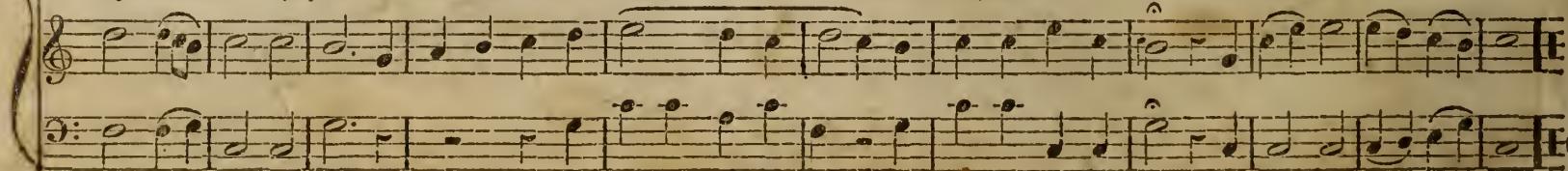
This all my



hope and all my plea, For me the Saviour died, . . . . .

For me, &c.

For me, &c.



Musical score for St. Paul, P. M. (Hymn 359 W.). The score consists of four staves of music in common time, treble clef, and key signature of one sharp. The music is divided into two systems by a vertical brace. The lyrics are integrated into the music:

None is like Je-hu-ron's God, So great, so strong, so high, Lo, he spreads his wings a-broad, He rides up-on the sky. Is-rael

Continuation of the musical score for St. Paul, P. M. (Hymn 359 W.). The score continues from the previous system, maintaining the same musical style and structure. The lyrics are:

is his first-born son, God, th'al-mighty God is thine, See him to thy help come down, The ex-ecl-lence di-vine, The ex-ecl-lence di-vine.

How sweet to hear the heaven-ly sound, 'Tis mu-sic in our ears;

p  
It soothes our sor-rows, heals our wounds, And drives a-way our fears, And drives a-way our fears.  
mf tr  
s  
mf s

Lo, he comes, with clouds de - scend-ing, Once for fa - vored sin - ners slain; Thousand, thou - sand saints at -  
Pia.

tend-ing, Swell the tri-umph of his train, Hal-le - lu - jah, Hal - le - lu-jah, Hal-le - lu - jah, God appears on earth to reign.  
For. Pin. For.

And words of peace reveal,  
Who bring sal - va-tion on their tongues, Who bring sal-  
Who stand on Zi-on's hill,  
How beauteous are their feet, Who bring sal - va-tion on their tongues, And words of peace reveal,

va - tion on their tongues, And words of peace re - veal, How charming, charming is their voice, How sweet

A handwritten musical score for "WORCESTER" featuring four staves of music. The music is in common time and consists of measures in G major, A major, and E major. The lyrics are integrated into the music, appearing below the notes. The score includes the following lyrics:

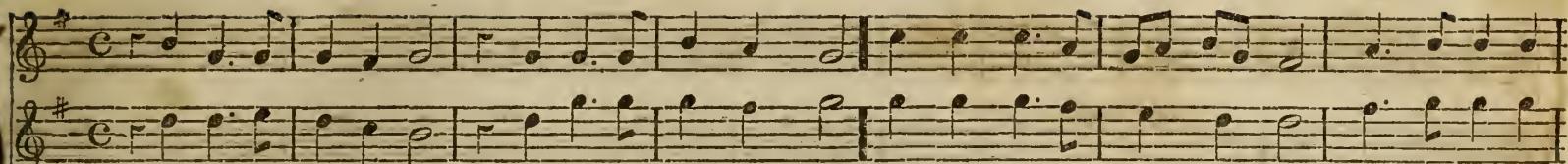
- Measure 1: (Measures 1-2) "Zi - on, be - hold thy Saviour  
their ti - dings are."
- Measure 3: "Zi-on, &c. He reigns, &c."
- Measure 4: "Zi-on, &c. He reigns and tri - umphs here."
- Measure 5: "Zi-on, &c. He reigns, &c. Zi - on, &c."
- Measure 6: "King, He reigns and triumphs here; Zi - on, &c. He reigns, &c."
- Measure 7: "He reigns, &c. Zi - on, behold, &c. He reigns, &c."
- Measure 8: "Zi - on, &c. He reigns, &c. He reigns, &c."
- Measure 9: "He reigns, &c."

Now on thee our souls de - pend, In com - pass - ion now de - scand; Fill our  
hearts with thy rich grace, Tune our lips, Tune our lips To sing thy praise.

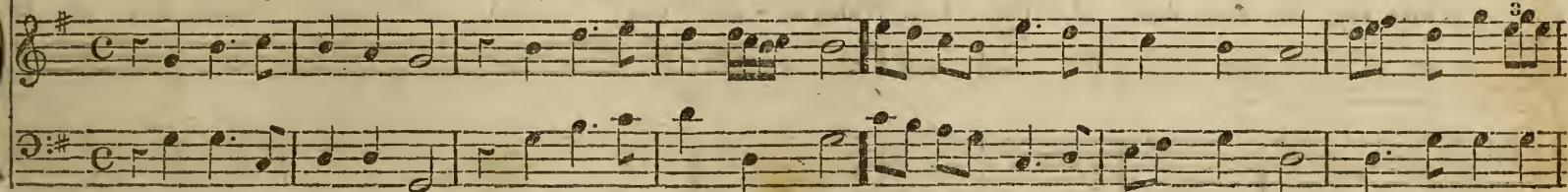
Pian.

Forte.

hearts with thy rich grace, Tune our lips, Tune our lips To sing thy praise.



A-rise, my soul a - rise. Thy Saviour's sa - cri - fice. All the names that love could find, All the forms that



love can take, Je - sus in him-self hath join'd, Thee my soul his own to make, Thee, &c.



Come sing tho won - ders of that love, Which an - gels play on ev' - ry chord, Let all be -

low, and all a - bove,

With hal - le - lujahs praise their King, With hal-le - lu - jahs praise their King.

With hal - le - lu-jahs, &c.

A musical score for four voices (SATB) in common time and G major. The vocal parts are arranged in two staves: soprano and alto on top, tenor and bass on the bottom. The lyrics are integrated into the music. The score includes dynamic markings like 'tr' (trill) and 'sf' (sforzando). The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a brace on the left.

Moderato.

How still and peace-ful is the grace, Where life's vain tumults past, Th'ap-point-ed house by heaven's de-cree Re-ceives us

all at last, The wick-ed there from troubling cease, Their pas - sions rage no more, And there the wea - ry

pil-grim rests, From all the toils he bore, And there the wea - ry pil-grim rests From all the toils he bore.  
*pp*                    *tr*  
*Lond.*              *tr*

## SHIELDS. C. M.

And let this feeble bo - dy fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high.  
*tr*

Musical score for Josiah Hymn 103 W., featuring three staves of music in common time and G major. The first two staves are soprano voices, and the third staff is a basso continuo or harmonic support. The lyrics are as follows:

Je - sus let thy pitying eye, Call back a wand'ring sheep, False to thee, like Pe-ter, I would fain like Pe-ter weep,

Continuation of the musical score for Josiah Hymn 103 W., featuring three staves of music in common time and G major. The lyrics are as follows:

Let me by thy grace re - stored, On me be all long suff-ring shown, Turn and look up - on me

Lord, And break my heart of stone. Turn and look up - on me Lord, And break my heart of stone.

**ORLAND.** L. M.

E - ternal are thy mercies, Lord, E - ternal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Adagio.

Musical score for "Germany. L. M." in Adagio tempo. The score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time (indicated by a '3'). The vocal parts are separated by a brace. The lyrics are as follows:

Softly the shade of evening falls Sprinkling the earth with dew-y tears; While nature's voice to slumber calls, And silence reigns a-mid the spheres.

## HEBRON. L. M.

L. MASON.

Musical score for "Hebron. L. M." in common time. The score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time (indicated by a '3'). The vocal parts are separated by a brace. The lyrics are as follows:

Thus far the Lord hath led me on, Thus far his power prolongs my days; And ev'-ry evening shall make known, Some fresh memorial of his grace.

## NEW JERUSALEM. C. M.

133

The New Je - ru - sa - lem comes down A -

From the third heav'n where God re - sides, That ho - ly, hap - py place,

The

The new, &c.

Adorned, &c.

New Je - ru - sa - lem comes down A - - dornd

with shin - ing grace, A-dornd with shin-ing grace, A - dornd with shin - ing grace.

1 2

How did my heart re - joice to hear my friends de-vout - ly say,  
In Zi - on let us  
In Zi - on, &c.  
And, &c.

all ap-pear, And keep the fes - tal day, In Zi - on, &c.  
And, &c.

## BRIXHAM. C. M.

ARRANGED FOR THIS WORK.

135

*Con Spirito.*

While Thee I seek, pro - tect-ing Pow'r, Be my vain wish - es stilled; And may this con - se - cra - ted

*For.*

hour, With bet-ter hopes be fill'd, And may this con-se - cra - ted hour, With bet - ter hopes be fill'd.

*For.*

1. *f* To our al - migh - ty Ma - ker, God, New hon - ors be addressed; His great sal - va - tion shines a broad, And makes the na-tions blest.

2. *f* Let all the earth his love pro-claim, With all her different tongues, And spread the hon-or of his name, In mel - o - dy and songs.

## DUNBAR. S. M.

Grave.

When overwhelm'd with grief, My heart with - in me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

## DUNKIRK. P. M. 7s &amp; 6s.

137

That time when I shall en - ter Up-on a world unknown, My helpless soul I'll venture Upon his name alone, Then with the saints in glory, The

grateful song I'll raise, And chant my blissful sto-ry, And chant my blissful story, And chant my blissful sto - ry, In high se-raph-ic lays.

## DESERTION. L. M.

E - ter - nal source of eve - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Thy good - ness crowns, Thy good - ness crowns the circ - ling year.

## QUEENBOROUGH. P. M. 8s &amp; 7s.

139

Heav'ly Father, we would praise thee Like the glorious hosts above, Songs of tri-umph we would raise thee, Till we meet in per-fect love.

*Pia.*

Till we join with saints before thee, Till with them we take our place, Till like them, Till like them, Till like them we can adore thee, We will sing thy glorious praise.

*Pia.*

1. 'Awake, our souls—away, our fears, Let every trembling thought begone : Awake, and run the heavenly race, And put a cheerful courage on—

2. True, 'tis a straight and thorny road, And mortal spirits tire and faint ; But they forget the mighty God, Who feeds the strength of every saint,  
Sing the small notes to the 2d stanza.

3

The mighty God, whose matchless power  
Is ever new, and ever young ;  
And firm endures, while endless years  
Their everlasting circles run.

4

From thee, the overflowing spring,  
Our souls shall drink a full supply ;  
While those who trust their native strength  
Shall melt away—and droop—and die.

5

Sing the small notes to the 5th stanza.

Swift as an eagle cuts the air,  
We'll mount aloft to thine abode ,  
On wings of love our souls shall fly,  
Nor tire amid the heavenly road.

## TUNBRIDGE. C. M.

141

And grateful tribute bring, Let an-gels hear the notes ye  
 Come let us all u-nite to praise, And grateful trib-ute bring, Let, &c.  
 And grate-ful, &c. And grateful, &c. Let an-gels, &c.  
 Let, &c.

raise, Let angels, &c. And strike their harps and sing, Let sing.  
 raise, . . . And strike, &c. Let an-gels, &c. And strike, &c. Let sing.  
 1 2

Musical score for 'LENOX. P. M.' featuring two staves. The top staff consists of treble and bass staves. The lyrics are:

Ye tribes of A-dam join, With heav'n and earth and seas, And of - fer notes di - vine, To your Cre-a - tor's praise.

The bottom staff consists of soprano and alto staves. The lyrics are:

Yes, &c.

Continuation of the musical score. The top staff consists of treble and bass staves. The lyrics are:

Ye ho - ly, &c.

The bottom staff consists of soprano and alto staves. The lyrics are:

Ye ho - ly throng of angels bright, In worlds of light be - gin the song.

Ye ho - ly, &c.

## TRANQUILLITY. L. M.

143

Come hither, all ye weary souls, Ye heavy laden sinners, come, I'll give you

rest from all your toils, And raise you to my heavenly home, And raise you to my heavenly home.

## CALCUTTA. H. M.

O'er those gloomy hills of darkness, Look, my soul, be still and gaze, All the prom-is-es do trav-el With a glo - rious day of grace, Blessed jub'lee,

let, &c. Let thy, &c. Let thy, &c. Let thy, &c.  
 Blessed jub'lee, let thy glorious morning dawn, Let thy, &c. Let thy, &c. Let thy, &c. Let thy, &c. Slow.  
 let, &c. Let thy, &c. Let thy, &c. Let thy, &c.  
 Let thy, &c. Let thy, &c. Let thy, &c.

Come ye that love the Lord, And let your joys be known, And let your joys be known; Join in the

Song with one ac-cord, While ye sur-round the throne, While ye surround the throne, While ye sur-round the throne.

[19] While ye, &c. While ye, &c.

## CLIFFORD. C. M.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheerful nations

3. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -

6      6      3 2 3      3 2 3      6 5

join—Let all the cheer - ful na - tions join To spread his glory round—To spread his glo - ry round.

— cord—And all, combined, with one ac - cord, Je - hovah's glories raise—Je - ho - vah's glo - ries raise

6      3 6      15

## NATIVITY. C. M. G MAJOR.

T. JARMAN.

147

2 4

There is a path that leads to God, All o-thers lead a-stray; All o - thers lead a-stray; Nar-row but plea - sant

2 4

And Christians love the way, And Christians love the way, And Chris - tians love the way.

is the road, And Christians love the way, And Chris - tains love the way.

is the road, And Christians love the way, And Christians love the way, And Chris - tians love the way.

And Christians love the way, And Christians love the way, And Chris - tians love the way.



The heav'n's de-clare thy glo - ry, Lord, In ev' - ry star thy wis - dom shines, But, when our  
thy, &c

eyes be - hold thy word, We read thy name in fair - er lines, We read thy name in fair - er lines.  
We read, &c.  
We read, &c.

See what a liv - ing stone, The build - ers did re - fuse,  
Yet  
Yet God, &c.

1 2  
Yet God, &c.  
Yet God hath built his church there - on, In spite of en - vious Jews.  
God, &c. Yet God, &c.

# MANCHESTER. L. M.

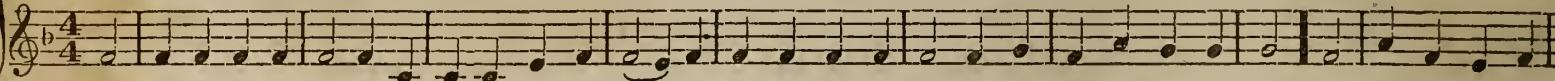
To thee, my ev - er - last - ing King, Fain would my soul her tribute bring, Join me ye saints, in songs of praise, Till

Inst.

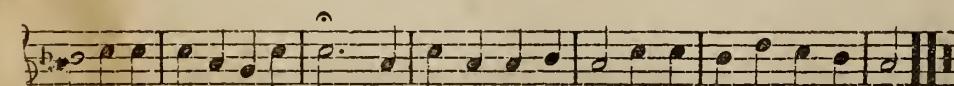
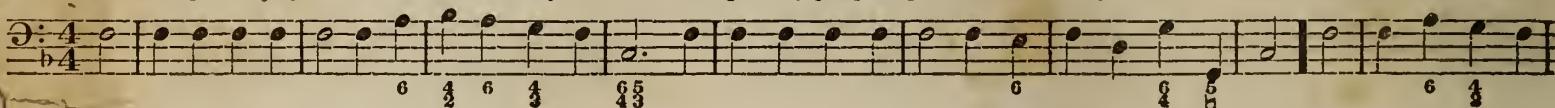
blest with more ex - alt - ed lays, Join me, &c. Till, &c.



1. ! From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient



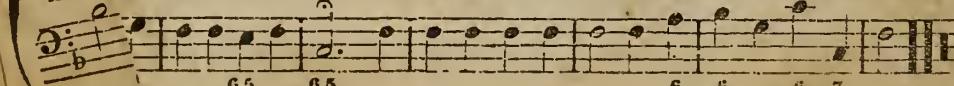
2. p. ! What though the spicy breezes Blow soft o'er Ceylon's isle—Though every prospect pleases, And only man is vile?—In vain, with lavish



river, From many a palmy plain, They call us to deliv - er Their land from error's chain.



kindne: the gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.



3

Shall we, whose souls are lighted  
By wisdom from on high—  
Shall we to man benighted  
The lamp of life deny?—  
Salvation!—oh, salvation!  
The joyful sound proclaim,  
Till earth's remotest nation  
Has learnt Messiah's name.

4

Wast—wast, ye winds, his story;  
And you, ye waters, roll,  
Till, like a sea of glory,  
It spreads from pole to pole;  
Till o'er our ransomed nature,  
The Lamb for sinners slain,  
Redeemer, King, Creator,  
Returns in bliss to reign.

## SILVER STREET. S. M.

I. SMITH.

157

1. Come, sound his praise abroad, And hymns of glo - ry sing; Je - ho - vah is the sovereign God, The u - ni - ver - sal King.

2. Come, worship at his throne, Come, bow be - fore the Lord; We are his work, and not our own; He form'd us by his word.

## PURVIS. H. M.

## PSALTERY.

1st time.

2d time.

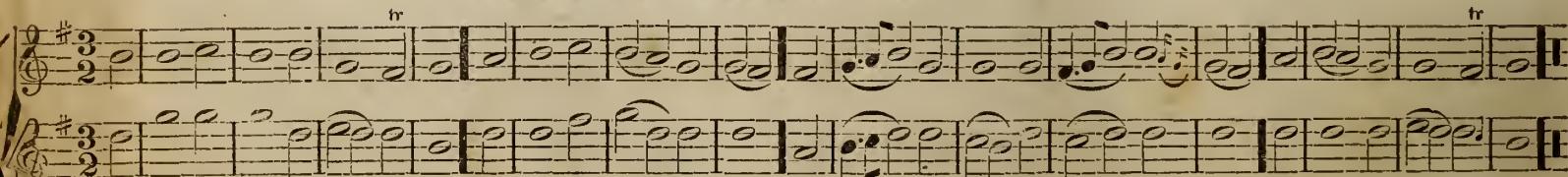
1 { The Lord Je - ho - vah reigns, His throne is built on high; } Are light and maj-es - ty; His glories shine With beams so bright, No mortal eye Can bear the sight  
 { The garment is he assumes, [OMIT] . . . }

*m*      *mf*      *m*      *mp*      *Dim.*

2 { The thunders of his hand Still keep the world in awe; } To guard his ho - ly law; And where his love Resolves to bless, His truth confirms And seals the grace.  
 { His wrath and jus-tice stand, [OMIT] . . . }

44  
**BROOMSGROVE. C. M.**

With all the hap - py saints above, In concert let us sing, All glory to the lovely name Of our immortal King, Of our im-mor-tal King.

**HUDDERSFIELD. C. M.**

O for a shout of sa - cred joy, To thee, the sov'reign King, Let ev' - ry land their tongues em - ploy, And hymns of triumph sing.



## GLASGOW. L. M.

155

This life's a dream, an emp - ty show, But the bright world to which we go, Hath

joys sub - stan - tial and sin - cere, When shall I wake, when shall I wake and find me there.

Let oth - ers boast their an - cient line, In long suc - ces - sion great, In the proud list let

And, &c. And, &c. And, &c.  
he - roes shine, And monarchs swell the state, And monarchs swell the state, And mon - - archs swell the state.  
And, &c.

## OVERTON. C. M.

157

2

An-gels will hov - er, An-gels will hov-er round my

Sweet to re - joice in live - ly hope, That when my change shall come,

An-gels will hov-er, An-gels will hov - er, An-gels will hov-er round my

An-gels will hov - er round my

bed, &c.

And waft, &c.

And waft my spir - it home; An - gels will hov - er round my bed, And waft my spir - it home.

And waft..... my spirit home.

bed, &c.

Musical score for 'BIRMINGHAM' hymn tune, page 158. The score consists of four staves of music in common time (indicated by 'C') and G clef. The key signature is one flat. The melody is primarily in the soprano and alto voices. The lyrics are:

When shall I mount and soar a - way, To the bright realm of end - less day;  
tr

Continuation of the musical score for 'BIRMINGHAM' hymn tune. The score consists of four staves of music in common time (indicated by 'C') and G clef. The key signature is one flat. The melody continues in the soprano and alto voices. The lyrics are:

And sing with rap - ture and sur - prise, Thy lov - - ing kind - - ness in the skies.  
tr

## PARTING. P. M.

CLARK.

159

*p*

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace, Let us each thy love possessing, Triumph in re-deem-ing grace.

*f*

Trav'ling thro' this wil-der - ness, Trav'ling thro' this wil-der-ness.

O re-fresh us, O re-fresh us with thy pres-ence,

To yon - der world of light and bliss, A . . . bove the star - - - ry skies,

tr

To join in songs of love di - vine, My long - ing soul would rise.

tr

## DANIEL STREET. P. M.

161

Handwritten musical score for three voices. The top voice starts with a dotted half note followed by a series of eighth notes. The middle voice begins with a half note followed by eighth-note pairs. The bottom voice starts with a dotted half note. The lyrics "Lo, God is here! let us a-dore, And own how dread ful is the place, Let all with-in us feel his pow'r, And" are written below the notes. The music consists of four staves of handwritten notation.

Handwritten musical score for three voices. The top voice starts with a half note followed by eighth-note pairs. The middle voice begins with a half note followed by eighth-note pairs. The bottom voice starts with a dotted half note followed by eighth-note pairs. The lyrics "si - - lent lie be - fore his face, Who know his pow'r, his grace who prove, Serve him with awe, with rev'rence love." are written below the notes. The music consists of four staves of handwritten notation.

2/4 2  
Glo- rious things of thee are spok-en, Zi - on, ci - ty of our God, He whose word can - not be

2/4

p  
brok - en, Formed thee for his own a - bode, On the rock of a - ges found - ed, What can shake thy

p

*f*

sure re - pose, With sal - vation's wall surrounded, Thou may'st smile on eve - ry foe, Thou may'st smile on eve-ry foe.

**ZION.** L. M.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a travel - ler, With here and there a travel - ler.

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind de-sires to serve and

please, Whose kind de-sires to serve and please, Thro' all their ac-tions run: Thro' all their ac-tions run.

f

come med - i - tate the day, And think how near it stands, When thou must quit this  
When thou must quit this house of clay,

When, &amp;c.

house of clay, And fly to un-known lands, When thou must quit this house of clay, And fly . . . to un-known lands.

Mezzo Voce.

Tutti.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morn - ing

light, And talk of all thy truths by night, To show thy love by morning light, And talk of all thy truths at night.

## HAMILTON. 10 &amp; 11.

167

Affetuoso.

The day is far spent, the eve-ning is nigh, When we must lay down this bo - dy and die:

fz

fz

fz

Great God! we sur-ren - der out dust to thy care, But O! for the summons our spir - its pre - pare.

Handwritten musical score for three voices (Treble, Alto, Bass) in common time. The music consists of two staves per system, with lyrics written below the notes. The first system starts with a treble clef, an 'F' sharp key signature, and a common time signature. The lyrics are: "O let me join yon rap - tured lays, And with the bles - sed sing, For I in". The second system continues with the same key and time signature, ending with a forte dynamic (f) and a trill symbol over the bass staff. The lyrics for this system are: "songs of end - less praise, Would mag - ni - fy their King, Would mag - ni - fy their King". The music features various note values including eighth and sixteenth notes, and rests.

Handwritten musical score for three voices (Treble, Alto, Bass) in common time. This section continues from the previous one, maintaining the same key and time signature. The lyrics for this section are: "songs of end - less praise, Would mag - ni - fy their King, Would mag - ni - fy their King". The music includes dynamics such as forte (f) and trills, and features eighth and sixteenth note patterns.

# TIVERTON. C. M.

169

All gracious King, with songs of praise, I'll in thy strength re - joice ; And, blest with thy sal - va-tion, raise To thee a cheerful voice.

# ST. BRIDGET'S. C. M.

Bright angels strike your loudest strings, Your sweet-est voices raise ; Let Heav'n and all cre - a - ted things, Sound our Immanuel's praise.

1. Kingdoms and thrones to God be - long; Crown him, ye na - tions in your song; His wondrous name and power re - hearse; His honors shall en-rich your verse.

2. God is our shield—our joy—our rest; God is our King—pro-claim him blest; When terrors rise—when na - tions saint, He is the strength of eve - ry saint.

## NICHOLS. C. M.

Bost. Academy's Coll.

1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pil - grims, now for Zi - on bound, Be joyful in your King— Be joy - ful in your King.

2. Bright garlands of immor - tal joy Shall bloom on every head; While sor - row, sighing, and dis - tress, Like shadows, all are fled— Like shadows all are fled.

3. March on, in your Re-deem-er's strength, Pursue his footsteps still; With joy - ful hopes still fix your eye On Zion's heavenly hill— On Zion's heavenly hill.

## SCOTLAND. 12s &amp; 11s.

Dr. Clarke.

171

1. Thou art gone to the grave—but we will not deplore thee ; Though sorrows and darkness encompass the tomb, The Saviour has passed through its

2. Thou art gone to the grave—we no longer deplore thee, Nor tread the rough path of the world by thy side ; But the wide arms of mercy are

3. Thou art gone to the grave—and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long ; But the sunshine of heav-en beamed

4. Thou art gone to the grave—but 'twere wrong to deplore thee, Wheu God was thy ransom, thy guardian and guide ; He gave thee, and took thee, and

portals before thee, And the lamp of his love is thy guide through the gloom— And the lamp of his love is thy guide through the gloom.

spread to enfold thee, And sinners may hope, since the Saviour hath died— And sinners may hope, since the Saviour hath died.

bright on thy waking, And the song that thou heardst, was the seraphim's song— And the song that thou heardst, was the seraphim's song.

soon will restore thee, Where death hath no sting, since the Saviour hath died— Where death hath no sting, since the Saviour hath died

## DIMON.\* S. M.

Largo.

1. Ye trembling captives hear ! The gospel trumpet sounds : No music mere can charm the ear; Or heal your heart-felt wounds, No music more can

2. 'Tis not the trump of war, Nor Sinai's aw - ful roar ; Salvation's news it spreads afar, And vengeance is no more, Sal - vation's news it

2d ending.

charm the ear, Or heal your heart-felt wounds, (or) heart - - - - - felt wounds.

(or) heart - - - - - felt wounds.

spreads afar, And vengeance is no more. (or) heart - felt wounds. -

3

Forgiveness, love, and peace,  
Glad heaven aloud proclaims ;  
And earth the Jubilee's release,  
With eager rapture, claims,

4

Far, far to distant lands  
The saving news shall spread  
And Jesus all his willing bands,  
In glorious triumph lead.

Church Psalmody, Hy. 239.

\* This tune is taken from "Occasional Psalm and Hymn Tunes." by permission of the proprietor of that work

Musical score for the first part of the hymn "CYPRUS". The music is in common time (C) and consists of four staves. The top two staves are in treble clef (G), and the bottom two are in bass clef (F). The key signature is one sharp (F#). The melody is primarily diatonic, using notes from the G major scale. The lyrics are:

To our Re-deem-er's glo - - rious name, A - wake the sa-cred song, A-wake the sa-cred song. O may his love,

Musical score for the second part of the hymn "CYPRUS". The music continues in common time (C) with the same key signature (one sharp). The melody is more melodic, featuring eighth and sixteenth note patterns. The lyrics are:

O may his love, O may his love im - mor - tal flame, Tune ev-'ry heart and tongue, Tune ev - 'ry heart and tongue.

O all ye lands, rejoice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

## HADDAM. H. M.

L. MASON.

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright, No mortal eye can bear the sight.

And can this mighty King Of glory condescend? And will he write his name, 'My father and my friend?' I love his name! I love his word! Join all ye powers and praise, the Lord.

## EXULTATION. C. M.

175

Ye righteous in the Lord be glad, In him do ye rejoice, All ye that up-right are in heart, All

ye that upright are in heart, For joy lift up your voice, For joy lift up your voice, For joy, For joy lift up your voice.

## THE VESPER HYMN.

Ju - bi - la - te, A - men, A - men,

Verse 1. Hark! the vesper hymn is stealing O'er the wa-ters soft and clear, Nearer yet, and nearer pealing, now it bursts up - on the ear,

Verse 2. Now like moonlit waves re-treating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.

Ju - bi - la - te, A - men, A - men.

Ju - bi - la - te, A - men.

Jn - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Further now, now further stealing, Soft it fades up - on the ear.

Ju - bi - la - te, Ju - bi - la - te, A - men. Hush a-gain like waves re-treating, To the shore it dies a-long.

Ju - bi - la - te, A - men, A - men.

## STAR OF BETHLEHEM. 7s.

177

Lo! the East-ern Ma - gi rise, At a sig - nal in the skies, Bright - er than the bright - est gem,

Shines the star of Beth - le - hem, Bright - er than the bright - est gem, Shines the star of Beth-le - hem.

AMOROSO.

Sweet is the work, my God, my King, To praise thy name give thanks and sing, To show thy love by morn-ing light, And talk of all thy works at night; Sweet

is the day of sa-cred rest, No mor-tal cares shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

See nations has - ten to his call, From ev'-ry dis - tant shore, Isles yet unknown shall bow to him, And Israel's God adore, And Israel's God a - dore.

## CANAAN. C. M.

Unite my roving thoughts, unite In silence soft and sweet. And thou my soul sit gently down, At thy great sov'reign's feet, At thy great sov'reign's feet.

## TRUMPET. C. M.

Moderato Staccato.

Let ev'-ry mortal ear attend, And ev'-ry heart rejoice, And every heart rejoic.  
The

Symphony.

Let ev'-ry mortal ear attend, And ev'-ry heart rejoice, And every heart rejoic.  
The

*p*

The, &c. With, &c. With, &c. 1 2

The trumpet of the gospel sounds, With an inviting voice, With an inviting voice.

The, &c. With, &c. With, &c.

The, &c. Of the, &c. With, &c. With, &c.

Musical score for the first system of 'HARMONY. P. M.' featuring three staves in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns. The lyrics are as follows:

Wake all ye soaring throng, and sing; Ye cheer-ful war - - - blers of the spring, Harmonious anthems raise  
To him who shap'd your

Musical score for the second system of 'HARMONY. P. M.' featuring three staves in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns. The lyrics are as follows:

finer mould, Who tipt your glitt'ring wings with gold, To him, &c.  
And tuned your voice to praise.

## MARSEILLES. 4-6s &amp; 2-8s.

BEAUMONT.

**Spirito.**

Blow ye the trum - pet blow, The glad - ly solemn sound; Let all the nations know, To earth's re-motest bound;

**Pia.**

**tr**

**For.**

**Pia.**

**Trebles.**

**For.**

**tr**

The year of Ju - bi - lee is come, Re - turn, re - turn, re - turn, re - turn, Re - turn ye ransomed sin - ners home.

**tr**

A musical score for three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one sharp (G major). The music consists of measures of eighth and sixteenth notes. The lyrics are:

O love di - vine, what hast thou done? Th'im-mor-tal God hath died for me; The Father's co - e - ter - nal Son,

The continuation of the musical score for three staves. The lyrics are:

Bore all my griefs up - on the tree; Th'im-mor-tal God for me hath died, My Lord my love is cru - ci - fied.

When in our sins we lay, Thou wouldst not let us die, Be - cause thy love had fix'd a

*p* day, To bring saf - va - tion nigh, To bring sal - va - tion nigh, To bring sal - va - tion nigh.

## CLAREMONT. H. M.

*Not too fast.*

Let nature raise,

1. Let every creature join To bless Jehovah's name, And every power unite To swell th' exalted theme: Let na - ture raise, From

Let nature raise,

6 6 6 43

Tasto.  $\frac{6}{4}$   $\frac{6}{4}$  Tasto  
Let na - ture raise, From

From every tongue, A general song Of grateful praise.

2

But oh ! from human tongues  
 Should nobler praises flow ;  
 And every thankful heart  
 With warm devotion glow !  
 Your voices raise, | Above the rest  
 Ye highly blest, | Declare his praise.

3

Assist me, gracious God ;  
 My heart, my voice inspire ;  
 Then shall I humbly join  
 The universal choir :

Thy grace can raise | And tune my song  
 My heart and tongue, | To lively praise.  
*Church Psalmody, H. 719*

eve - ry tongue, A general song Of grateful praise.

From every tongue, A general song Of grateful praise.

eve - ry tongue, A general song Of grateful praise.

Now dismiss us with thy blessing, Bid us all de-part in peace; Still on gospel man-na feed us, Pure se-raph-ic love increase. *tr*

*p* *f* *tr*

Fill each breast with consolation, Up to thee our voices raise, When we reach our blissful station, Then we'll give thee nobler praise, Then, we'll, &c. And sing Hallelujahs to thee our great King.

*p* *f* *tr*

# DISMISSION. CONTINUED.

187

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between G major (two sharps) and E major (one sharp). The vocal parts are arranged in three staves. The lyrics are: "King, For - ev - er and ev - er, For-ev - er and ev - er, Hal-le - lu-jah, Hal-le - lu-jah, Hal - - le-lu-jah, A - men." The score concludes with a repeat sign and two endings. Ending 1 continues the melody, while Ending 2 provides a different concluding phrase.

# DUKE-STREET. L. M.

J. HATTON.

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature is B-flat major (two flats). The vocal parts are arranged in three staves. The lyrics are: "1. Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state." The score consists of four systems of music, each ending with a repeat sign and two endings.

O - ver the heav'n's he spreads his cloud, And waters veil the  
 With songs and honors sounding loud, Ad - dress the Lord on high; O - ver the heav'n's he  
 O - ver the heav'n's he

sky, And waters veil the sky, He sends his show'rs of blessings down, To  
 spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down To cheer the plains below, He makes the grass the  
 He sends, &c.  
 He sends, &c.

mountains crown, And corn in vallies grow, . . . . He makes, &c. And corn in vallies grow.

He makes, &c. And corn in vallies grow.

## PLEYEL'S HYMN. L. M.

PLEYEL.

Very Slow.

So fades the lovely blooming flow'r, Frail smiling solace of an hour, So soon our transient comforts fly, And pleasure only blooms to die.

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy,

A - bove the star - ry frame, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

## PSALM 119TH. C. M.

SMITH.

191

My soul, &c.

Had not thy word been my delight, When earthly joys are fled,

My soul oppress'd with sorrow's weight Had sunk among the dead, Had

My soul oppressed with sorrow's weight, Had sunk among the dead, Had sunk a-

My soul, &c.

Had, &c.

Had, &c.

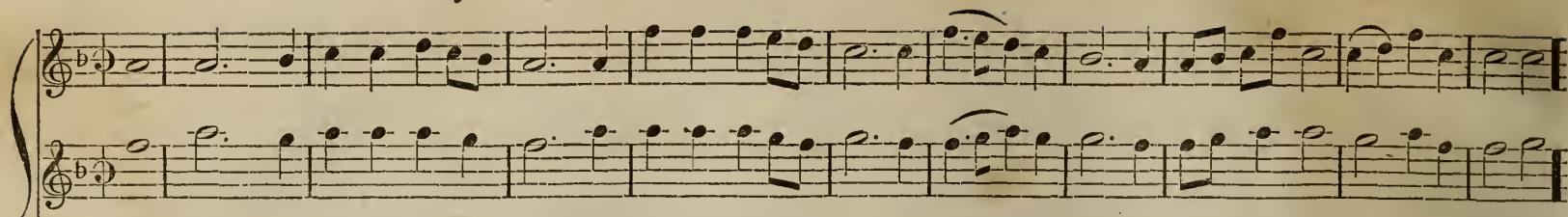
My soul, &c.

My soul, &c.

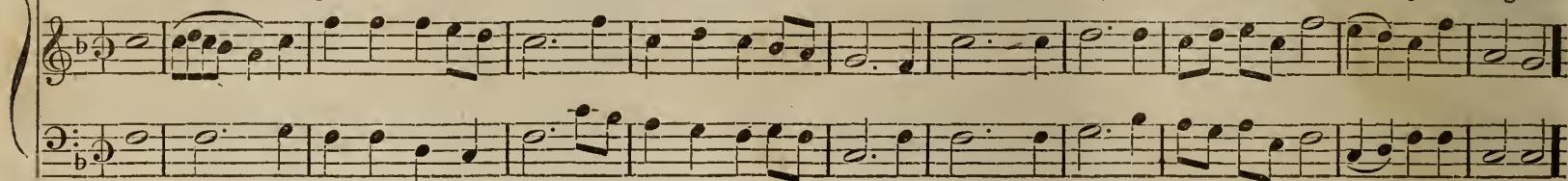
mong the dead, My soul oppressed with sorrow's weight, Had sunk a - mong the dead, Had sunk a-mong the dead.

My soul, &c.

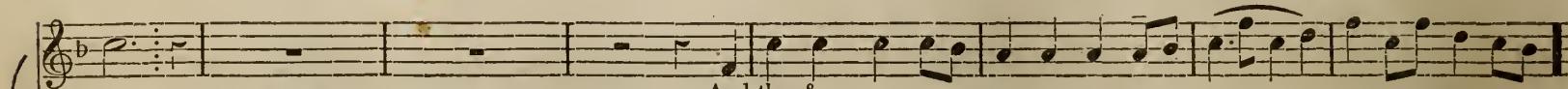
Had sunk, &c.



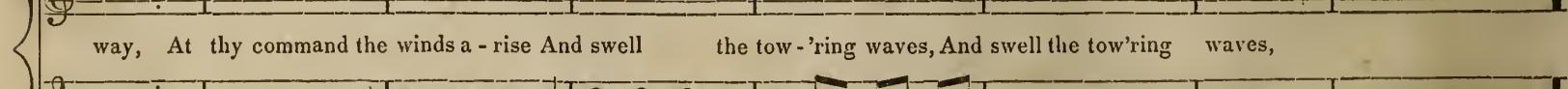
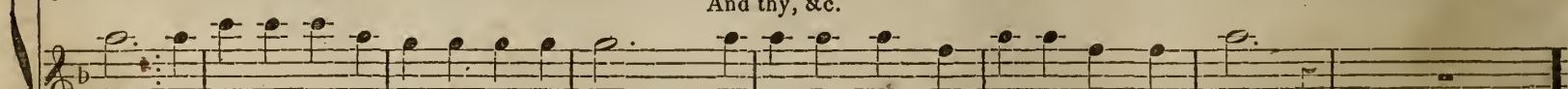
Thy works of glo - ry mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous



And thy, &c.



way, At thy command the winds a - rise And swell the tow - 'ring waves, And swell the tow'ring waves,



The men as - ton - ished, mount the skies, And sink to gap - - ing graves.

Boston Academy's Coll.  
GEO. HEWS.

**HOLLEY.** 7s.

1. Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would commune with thee.

2. Soon, for me, the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

'Tis finished, 'tis finished, was his lat-est voice, These sa - cred ac-cents o'er, He bow'd his head, gave up the Ghost,

And suf - fered pain no more, And suffered pain no more. 'Tis finished, 'tis finished, The Mes-si - ah dies, For sins but'

A musical score for "REDEMPTION" featuring four staves of music in G major. The first three staves are in common time, while the fourth staff is in common time with a key signature of one sharp. The lyrics are written below the third staff:

not his own, The great re-demp-tion is complete, And Sa - tan's power o'erthrown, And Sa - tan's pow'r o'er-thrown.

**LEBANON. C. M.**

A musical score for "LEBANON" featuring four staves of music in common time. The key signature changes between G major and F# major throughout the piece. The lyrics are written below the fourth staff:

Lord what is man, poor fee - ble man, Born of the earth at first, His life a shadow, light and vain, Still hastening to the dust.

How bright these glorious spirits shine! Whence all their white array, How came they to the blissful seats Of ev - er-last-ing day, Lo!

these are they from suff'ring great, Who came to realms of light, And in the blood of Christ have wash'd, Those robes that shine so bright.

## EXHORTATION. L. M.

197

A handwritten musical score for 'EXHORTATION' in 'L. M.' tempo. The score consists of two systems of music, each with three staves: Treble, Bass, and Alto. The music is written in common time. The lyrics are integrated into the music, appearing below the staves. The first system of music begins with a treble clef, followed by a bass clef, and then an alto clef. The lyrics for the first system are: 'Now in the heat of youth - ful blood, Re-mem - ber your Cre - a - tor God; Be-hold the months come hast'ning on, When'. The second system of music begins with a treble clef, followed by a bass clef, and then an alto clef. The lyrics for the second system are: 'you shall say my joys are gone, When you shall say my joys are gone, When you shall say my joys are gone.'

Through all the changing scenes of life, In trouble and in joy  
The praises of my God shall still, The  
The praises of my God shall still,  
The

still, The praises, &c. My heart, my heart, &c.  
God, The praises of my God shall still, My heart  
and tongue em - ploy, My heart and tongue em - ploy.  
1 2  
prais-es of my God - shall still, My heart, &c.  
1 2

Spirited—bold—energetic.

ZEPHON. L. M.

199

1. *f* !!! Stand up, my soul—shake off thy fears, And gird the gos - - - pel armor on; March to the gates of endless joy,

Unison.      3 6      3 6 6      2 3 8 5      Unison.      3      3 2 5 6      5      3 6 4 2      3 6 2 6 6 5 4 3      4 5

2 Hell and thy sins resist thy course;  
But hell and sin are vanquished foes;  
Thy Jesus nailed them to the cross,  
And sung the triumph when he rose.  
3  
Then let my soul march boldly on,  
Press forward to the heavenly gate;  
4  
There peace and joy eternal reign,  
— And glittering robes for conquerors wait.  
4  
5. *f* !!! There shall I wear a starry crown,  
And triumph in almighty grace;  
While all the armies of the skies  
Join in my glorious Leader's praise.

Thirds and Octaves.      Unison.      3      6 6 4 5

\* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

A musical score for "Bridport, C. M." featuring four staves of music and lyrics. The music is in common time, key signature of one flat, and consists of soprano, alto, tenor, and bass parts. The lyrics are as follows:

Ye weary pilgrims hith - er come, And songs of tri - umph raise; For Je - sus  
soon shall take us home, To sing his end - less praise, To sing his end-less tr ^  
praise.

## GREEN'S HUNDREDTH. L. M.

201

Sweet is the work my God, my King, To praise thy name give thanks and sing, To show thy love by morn-ing light, And talk of all thy truths at night.

## DEVOTION. L. M.

READ.

Sweet is the day of sa - cred rest, No mortal care shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

Musical score for 'CONCORD. L. M.' featuring four staves of music in G major (two treble and two bass) and common time. The vocal line consists of two parts: a soprano part and an alto part. The lyrics are as follows:

'Tis finish'd, so the Saviour cry'd, And meek-ly bow'd his head and dy'd; 'Tis finish'd; yes, the

Continuation of the musical score for 'CONCORD. L. M.' featuring four staves of music in G major (two treble and two bass) and common time. The vocal line consists of two parts: a soprano part and an alto part. The lyrics are as follows:

race is run, The battle's fought the vic'try won, 'Tis finish'd; yes, the race is run, The, &c.

'Safely through another week.' [HYMN.]

L. Mason.

203

*Zarphetto.*

1. Safely through another week, God has brought us on our way ; Let us now a blessing seek, Waiting in his courts to-day : Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name ; Show thy reconciling face—Take away our sin and shame ; From our worldly cares set free, May we

*2d ending.*

of eternal rest—Day of all the week the best, Emblem of eternal rest.

rest this day in thee—From our worldly cares set free, May we rest this day in thee.

3

Here we come thy name to praise ;  
Let us feel thy presence near :  
May thy glory meet our eyes,  
While we in thy house appear :  
Here afford us, Lord, a taste  
Of our everlasting feast.

4

May the gospel's joyful sound  
Conquer sinners—comfort saints ;  
Make the fruits of grace abound,  
Bring relief from all complaints .  
Thus let all our Sabbath's prove,  
Till we join the church above.

*Church Psalmody, Hy. 461*

Slow and Soft.

1. I love to steal a - while a - way, From ev' - ry cumb'ring care, And spend the hours of set - ting day In - hum-ble, grateful prayer.  
 2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - i - ses to plead, Where none but God can hear.  
 3. I love to think on mercies past, And fu -ture good im - plore, And all my cares and sorrows cast On Him whom I a - dore.

## ST. GEORGE'S, or DANVILLE. C. M.

O what im-mortal joys I felt, And raptures all divine, When Jesus told me I was his, And my beloved mine, And my be-lov-ed mine.

Musical score for the first part of the hymn. The music is in common time (indicated by '2' over '4') and consists of four staves. The top two staves are in G major (two sharps) and the bottom two staves are in C major (no sharps or flats). The lyrics are:

O that we were where we could view, The glo - ries of our King, That we might

Musical score for the second part of the hymn. The music continues in common time (indicated by '2' over '4') and consists of four staves. The top two staves are in G major (two sharps) and the bottom two staves are in C major (no sharps or flats). The lyrics are:

love as An - gels do, That we like them might sing, That we like them might sing.

Through a des-ert waste and cheerless, Though our des-tined jour-ney be, Rendered by thy pres-en-ce fear-less,

We may ev' - ry foe de - fy, Nought shall move us, Nought shall move us, While we see our Sa - viour nigh'

My God thy boundless love we praise, How bright on high its glo - ries blaze, How sweet - ly bloom be - low.

It streams from thine e - ter - nal throne, Thro' heav'n its joys for - ev - er run, And o'er the earth they flow, And o'er the earth they flow.

Lord of Hosts how lovely fair E'en on Earth thy temples are, Here thy

wait-ing peo - ple see Much of Heav'n, Much of Heav'n, Much of Heav'n and much of Thee.

Much of Heav'n and much of Thee.

1. Be - hold the morn-ing sun Be - gins his glo-rious way; His beams thiro' all the na-tions run, And life and light convey.

2. But where the gos - pel comes, It spreads di - vin - er light, It calls dead sin-ners from their tombs, And gives the blind their sight.

## HERMON. C. M.

Carmina Sacra.

Slow &amp; Soft.

O praise the Lord, for He is good, In him we rest ob - tain; His mer - cy has through ages stood, And ev - er shall re-main.

He sends, &c.

The Lord hath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring

He sends, &c. He sends, &c.

1 2

conscience peace, He helps the stranger in distress, The widow and the fa-ther-less, And grants the pris'-ner sweet re-release.

Why do we mourn de-parting friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, To call them to his arms.

## GRAFTON. C. M.

How oft, a - las! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, For - get-ful of his word.

Great God, the heavens well ordered frame Declares the glory of thy name; There thy rich works of wonder shine:

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of boundless power and skill divine.

Voice or Organ.

Allegro.

Musical score for the first section of the hymn 'ASHELY. C. M.'. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is common time. The tempo is Allegro. The vocal line is accompanied by a piano part. The lyrics are: "Salvation, O the joy-ful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'-ry wound, A cor-dial for our fears." Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with a piano dynamic (p) and a bass line. Measures 4-5 continue the melody. Measures 6-7 show another transition with a piano dynamic (p) and a bass line. Measures 8-9 conclude the section.

CHORUS. Assai Allegro.

Musical score for the chorus of the hymn 'ASHELY. C. M.'. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is common time. The tempo is Assai Allegro. The vocal line is accompanied by a piano part. The lyrics are: "Glory, honor, praise and pow'r, be unto the Lamb forever, Jesus Christ is our Redeemer, Hallelujah, Hallelu-jah, Hallelujah, Praise ye the Lord." The score features a continuous eighth-note pattern throughout the three staves.

Hark! from the tombs, a doleful sound, My ears attend the cry; Ye living men, Come view the ground, Where you must shortly lie.

L. MASON.

## UXBRIDGE. L. M.

1. The heav'ns declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy work, We read thy name in fair-er lines.

1. Say, how may heav'n and earth u - nite? Say, how shall men with an-gels join? What link har-mo-nious may be found, Natures dis-cor - dant to com-bine?

## MORTALITY. L. M.

Show pity, Lord, O Lord, forgive, Let a re - pent-ing reb - el live; Are not thy mercies large and free, May not a sinner trust in thee, May not a sin-ner trust in thee.

*last.*

O could we speak the matchless worth,  
O could we sound the glo-ries forth, Which in our Saviour shines, We'd soar and touch the heav'nly strings, And  
vie with Gabriel while he sings, In notes almost divine ;

We'd soar and touch the heav'nly strings, And vie with Gabriel while he sings, In notes, &c.  
In notes almost di - vine,

Not all the blood of beasts On Jewish altars slain, On Jewish altars slain, Could give the guilty conscience peace, Could give the guilty conscience peace, Or wash away the stain.

## HINSBURY. C. M.

His love ex-ceeds your highest tho'ts, He par-dons like a God; He will forgive your numerous faults, Thro' a Re-deemer's blood, Thro' a Redecmer's blood.

[28]

'mer's blood, Thro' a Redeemer's blood.

Sal - va - tion let the ech - o fly The spacious earth a - round, ..... The spa - cious earth a round, While all the armies

of the sky, Con-spire ..... to raise, the sound, Conspire ..... to raise the sound, to ..... raise the sound.

## MONMOUTH-NEW. L. M.

219

O no, till life it - self de - part, His name shall cheer and warm my heart, His name shall cheer and warm my heart,

And lisp - ing this from earth, I'll rise and join the cho-rus in the skies, Join the cho-rus in the skies.

The musical score consists of four staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by a '2'). The music is divided into two sections by a vertical bar line. The first section ends with a double bar line and a repeat sign, followed by a bassoon solo. The second section begins with a bassoon solo and ends with a final double bar line and repeat sign.

O for a thousand tongues to sing My dear Re-deemer's praise, My dear Redeemer's praise! The glories of my God and

King, The glories of my God and King . . . . The triumphs of his grace, The triumphs of his grace, The triumphs of his grace.

The glories of my God and King, The triumphs of his grace, The triumphs of his grace.

The glories of my God and King, The triumphs of his grace,

The triumphs of his grace.

He reigns, the Lord, the Savior reigns; Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

## ST. PETERS. L. M.

O that, O that my load of sin were gone, O that I could at last sub - mit, At Jesus' feet to lay it down,  
To lay my soul at Jesus' feet.

Blow ye the trumpet, blow! The gladly solemn sound Let all the

The

na - tions know, To earth's re - mot - est bounds,

The year of Ju - bi - lee is come!

The year of Ju - bi -

year of Ju - bi - lee is come, of Ju - bi - lee is come,  
The year of Ju - bi - lee is come, Re -  
Re - turn, ye ransomed,

For.  
turn, ye ran - somed, Re - turn, ye ran - - - somed sin - ners, home.  
For.

A musical score for four voices in common time, key of B-flat major. The vocal parts are arranged in two staves: soprano (top), alto (second from top), tenor (third from top), and bass (bottom). The music consists of eight measures. The lyrics for the first stanza are:

Come, Ho - ly Ghost, all quick'-ning fire,  
Come, and in me de - light to rest;

A continuation of the musical score for the second stanza. The vocal parts remain the same: soprano, alto, tenor, and bass. The music consists of eight measures. The lyrics for the second stanza are:

Drawn by the lure of strong de - sire, O come and con - se - cuate my breast.

The tem - ple of my soul pre - pare, And fix thy sa - cred dwell - ing there

## ALLOA. C. M.

Moderato.

Throughout all a - ges shall en - dure Thine ev-er-last-ing reign; Thine high dominion,firm and sure, For-ev-er shall remain, For-ev-er shall re-main.

The musical score consists of three staves of music in G major, 2/4 time. The top two staves begin with a treble clef, while the bottom staff begins with a bass clef. The first two staves have a key signature of one sharp (F#), and the third staff has a key signature of two sharps (G major). The music features various note values including eighth and sixteenth notes, with several rests. The lyrics are integrated into the music, appearing below the notes. The first two staves contain the following lyrics: "O love di - vine, how sweet thou art! When shall I find my". The third staff contains the following lyrics: "will - ing heart, All tak - - - en up by thee; I thirst, I faint,".

**MOUNT ZION.** CONTINUED.

**227**

I    thirst, I    faint,    I    die    to    prove,    The    great - ness    of    Re - deem - ing

love,    The    love    of    Christ    to    me, . . . .    The    love    of    Christ    to    me.

## REFUGE. 7s &amp; 6s.

CLIFFORD.

A handwritten musical score for two voices. The top voice (treble clef) has a bassoon-like part with sustained notes and grace notes. The bottom voice (bass clef) has a cello-like part with sustained notes and grace notes. The music consists of four staves of six measures each. The lyrics are:

To the ha - ven of thy breast, O son of man, I fly;  
Be my re - fuge

A continuation of the handwritten musical score. The top voice (treble clef) has a bassoon-like part with sustained notes and grace notes. The bottom voice (bass clef) has a cello-like part with sustained notes and grace notes. The music consists of four staves of six measures each. The lyrics are:

and my rest: For O the storm is high. Save me from the fu - ri - ous blast;

cov - ert from the tem - - pest be: Hide me, Je - sus, till o'er - - past the storm of  
sin I see, Hide me, Je - - sus, till o'er - - past the storm of sin I sce.

cov - ert from the tem - - pest be: Hide me, Je - - sus, till o'er - - past the storm of sin I see, Hide me, Je - - sus, till o'er - - past the storm of sin I sce.

A - way with our sor - row and fears, We soon shall re - cov - er our home,

The ci - ty of saints shall ap - pear, The day of e - ter - ni - ty come.

# BILSWORTH. CONTINUED.

231

The musical score consists of two staves of music. The top staff is for the piano (Pia.) and the bottom staff is for the voice (For.). The music is in common time, with a key signature of one sharp (F#). The lyrics are as follows:

From earth we shall quick - ly re - - move, And mount to our na - tive a - bode, The house of our  
Fa - ther a - - bove; The pal - ace of an - gels and God, The pal - ace of an - gels and God.

The piano part features simple harmonic chords and eighth-note patterns. The vocal part includes sustained notes and a melodic line that corresponds to the lyrics. The vocal line starts on a low note, moves to a higher note, and then returns to a lower note, matching the rhythm of the piano accompaniment.

Lord what a heav'n of sav - ing grace Shines thro' the beauties of thy face, And lights our pas - sions  
to a flame: Lord, how we love thy charming name. Lord, how we love thy charm-ing name

p f  
to a flame: Lord, how we love thy charming name. Lord, how we love thy charm-ing name

# ST. PAUL'S. C. M.

W. TATE.

233

A musical score for two voices or parts. The music is in common time, key signature of two sharps (F major). The vocal parts are written on two staves, each with a treble clef. The lyrics are as follows:

O thou that art the Lord of hosts, That man is tru-ly blest, Who by as-sur-ed con-fi-dence On thee a-lone doth rest.

# ARLINGTON. C. M.

DR. ARNE.

A musical score for two voices or parts. The music is in common time, key signature of one sharp (G major). The vocal parts are written on two staves, each with a treble clef. The lyrics are as follows:

This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice—let earth be glad, And praise surround his throne.

1. Ye Christian heroes, go, proclaim Sal - vation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire— With holy zeal your hearts in-spire; Bid raging winds their fury cease, And calm the savage breast to peace, And calm the savage breast to peace.

## COVENTRY. C. M.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sor-row ne'er invades.

## PLAINFIELD. C. M.

KIMBALL.

235

Moderato.

Soft.

Let him to whom we all be-long, His sov'reign right as-sert; And take up ev'-ry thankful song, And ev'-ry lov-ing heart. He

Loud.

justly claims us for his own,

The Christian lives to Christ a-lone, To Christ a-lone he dies, To Christ a-lone he dies

Who bo't us with a price,

3. Our days are as the grass, Or like the morn-ing flow'r! When blasting winds sweep o'er the field, It withers in an hour.

4. But thy compassions, Lord, To endless years en - dure; And children's chil-dren ev - er find Thy words of prom-isو sure.

## MIGDOL. L. M.

Carmina Sacra.

*Moderato.*

1. Soon may the last glad song a-rise, Thro' all the millions of the skies, That song of triumph which records That all the earth is now the Lord's.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine! I'd soar, and touch the

4 3      6      4 3      6      3      8 5 4 5

heavenly strings, And vie with Gabriel, while he sings In notes almost divine, In notes al - most divine.

6 7

• This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

2

I'd sing the precious blood he spilt,  
My ransom from the dreadful guilt  
Of sin and wrath divine:  
I'd sing his glorious righteousness,  
In which all-perfect, heavenly dress  
My soul shall ever shine.

3

I'd sing the characters he bears,  
And all the forms of love he wears,  
Exalted on his throne:  
In loftiest songs of sweetest praise,  
I would to everlasting days  
Make all his glories known.

4

Well—the delightful day will come,  
When my dear Lord will bring me home,  
And I shall see his face:  
Then, with my Saviour, brother, friend,  
A blest eternity I'll spend,  
Triumphant in his grace.

*Church Psalmody. Hy. 09.*

## MOUNT VERNON. 8s &amp; 7s.

Boston Academy's Coll.

The Tenor and Bass may be omitted.

1. Sis-ter, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening, When it floats a-mong the trees.  
 2. Peaceful be thy si-lent slumber, Peaceful, in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.  
 3. Dearest sis-ter, thou hast left us, Here thy loss we deeply feel; But 'tis God that hath bereft us, He can all our sorrows heal.  
 4. Yet again we hope to meet thee, When the day of life is fled, Thou, in heav'n, with joy to greet thee, Where no farewell tear is shed.

## NOWELL. S. M.

*Moderato.*

1. Let songs of end-less praise, From every na-tion rise; Let all the lands their tribute raise, To God who rules the skies.

**OLIPHANT.** 8s, 7s & 4s.

239

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak—but thou art mighty; Hold me with thy powerful hand,

2. Upon now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through

3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side;

**Strong Deliverer —**      **Strong Deliverer,**      Be thou still my strength and shield —      Be thou still my strength and shield.

Songs of praises— Songs of praises, I will ever give to thee— I will ever give to thee.

A horizontal strip of musical notation for the first piano part, spanning measures 9 through 12. The score includes two staves: a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one sharp (F#). Measure 9 begins with a sixteenth-note grace note followed by a dotted half note. Measures 10 and 11 are entirely blank. Measure 12 starts with a sixteenth note, followed by eighth notes, then a sixteenth note, and finally a half note. Measure 13 begins with a sixteenth note, followed by eighth notes, then a sixteenth note, and finally a half note.

A musical score for four voices. The top two voices are in treble clef, the bottom two in bass clef. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The music consists of six measures. The lyrics are: "Not to our names, thou only just and true, Not to our worthless names is glory due; THY power and grace, THY truth and justice, claim,". Measure 6 ends with a repeat sign and a bass note 'G' below the staff.

A musical score for four voices. The top two voices are in treble clef, the bottom two in bass clef. The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The music consists of six measures. The lyrics are: "Immortal honors to THY sovereign name. Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, 'Where is your God.'". Measure 6 ends with a bass note 'G' below the staff.

## EGLON. L. M. [Double.]

G. F. Kübler.

241

1. Zion, awake!—thy strength renew, Put on thy robes of beauteous hue ; Church of our God, arise and shine, Bright with the beams of truth divine! 2. Soon shall thy radiance stream afar,

F. P. F. F.F.

F. P. F. F.F.

3 2 5 9 6 3 2 5 6 4 = #7 8 2 3 4 = 7 -

CODA. F.F. P. P.P.

All shall ad - mire and love thee too. F.F. P. P.P.

Mezzo. F. All shall ad - mire and love thee too. F.F. P. P.P.

Wide as the heathen nations are. Gentiles and kings thy light shall view: All shall admire and love thee too. F.F. P. P.P.

6 6 3 2 5 6 5 All shall ad - mire and love thee too. F.F. P. P.P.

Mezzo. F. All shall ad - mire and love thee too. F.F. P. P.P.

The Lord is just in all his ways, And ho - ly in his works each one, He's

Air.

This section contains three staves of music. The top staff is in common time (indicated by a '3') and has a basso continuo staff below it. The middle staff is also in common time (indicated by a '3') and has a basso continuo staff below it. The bottom staff is in common time (indicated by a '3') and has a basso continuo staff below it. The lyrics "The Lord is just in all his ways, And ho - ly in his works each one, He's" are written above the middle staff, with "Air." written below it.

near to all who on him call, Who call in truth, Who call in truth on him a - lone.

This section continues the musical score from the previous page. It consists of three staves of music. The top staff is in common time (indicated by a '3') and has a basso continuo staff below it. The middle staff is in common time (indicated by a '3') and has a basso continuo staff below it. The bottom staff is in common time (indicated by a '3') and has a basso continuo staff below it. The lyrics "near to all who on him call, Who call in truth, Who call in truth on him a - lone." are written below the middle staff.

Maestoso.

4

1. Lo! the Lord Je - ho-vah liv-eth ! He's my rock, I bless his name: He, my God, sal-va-tion giveth; All ye lands ex-alt his fame.

4

2. God, Mes-si - ah's cause maintaining, Shall his righteous thrones extend: O'ea the world the Saviour reigning, Earth shall at his footstool bend.

2:4

**OSGOOD.** 8s, 7s & 4.

Arranged from RITTER.

With tenderness and feeling.

b 4

b 4

1 { Hear, O sinner, mercy hails you, Now with sweetest voice she calls, { Hear, O sinner, Hear, O sinner, 'Tis the voice of mercy calls, 'Tis the voice of mer - ey calls.  
Bids you haste to seek the Saviour, Ere the hand of justice falls.

Ritard.

b 4

b 4

Rather Slow.

1 { On the moun-tain's top ap - pear - ing, Lo! the sa - cred her - ald stands! } Mourning  
 Wel - come news to Zi - on bear - ing, Zi - on, long in hos - tile lands.

Mourn-ing

2 { Lo! thy sun is risen in glo - ry! God him-self ap - pears thy friend! } Great de-  
 All thy foes shall flee be - fore thee; Here their boast - ed tri - umphs end:

Great de-

captive! God him - self shall loose thy bands, God him - self shall loose thy bands.  
 Hal - le - lu-jah! Praise the Lord.

Hal - le - lu-jah! Praise the Lord.

liv'rance, Zi - on's King vouch-safes to send, Zi - on's King vouch-safes to send.  
 Hal - le - lu-jah! Praise the Lord.

If the Hallelujah should be preferred to repeating the last line, let the small notes be sung, and observe the  $\overline{\text{—}}$ .

## SALEM. C. M.

4. The various months thy goodness crowns; How bounteous are thy ways! The bleating flocks spread o'er the downs,

**32 3 45 3 7 48 3 3 3 3 56 4 5 34 7 4 3 3 65 45**

And shepherds shout thy praise, And shepherds shout thy praise.

And shepherds shout thy praise—And shepherds shout thy praise.

**7 6 6 8 7**

1  
The Lord is good, the heavenly king,  
He makes the earth his care;  
Visits the pastures every spring,  
And bids the grass appear.

2  
The times and seasons—days and hours,  
Heaven, earth, and air are thine;  
When clouds distil in fruitful showers,  
The author is divine.

3  
The softened ridges of the field  
Permit the corn to spring;  
The valleys rich provision yield,  
And all the laborers sing.

Church Psalmody, Ps 65th, 4th Pt.

The Lord is our shepherd, our guardian and guide, What ever we want, he will kindly provide; To sheep of his pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

The Lord is our shepherd, our guardian and guide, What ever we want, he will kindly provide; To sheep of his pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

1. Ear - ly, my God, with - out de - ly, I haste to seek thy face; My thirs - ty spir - it

2. So pil-grims on the scorching sand, Be -neath a burn - ing sky, Long for a cool - ing

faints a - way, My thirst - ty spir - it faints a - way, With - out thy cheer - ing grace.

stream at hand, Long -for a cool - ing stream at hand, And they must drink or die.

### **Adagio.**

Adagio.

Holy, holy, holy Lord! Live, by heav'n and earth adored! Fill'd with thee, let all things cry, Glo - ry be to God most high.

**ROUND.** "Ye Christian heralds."

1
2
3

Moderato.

O Lord thou art my God and King; Thee will I mag - ni - fy and praise. I will Thee bless and glad - ly

Pia.

For.

sing, Un - to Thy Ho - ly Name al - ways, I will Thee bless, and glad - ly sing un - to Thy Ho - - ly name al-ways.

Pia.

For.

The angel of the Lord came down, And  
While shepherds watched their flocks by night, All seat-ed on the ground, The an - gel of the Lord came down, And glo - ry  
The an - gel, &c.  
The an - gel, &c.

And glo - ry, &c. The an - gel, &c.  
shone around, And glo - ry shone a - round, The an - gel of the Lord came down, And glo - ry shone. a - - - round.  
The an - gel, &c. And glo - ry, &c.  
glo - ry shone around, The angel, &c.

## KING DAVID'S ANTHEM.

251

A musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time (indicated by '2' over '4'). The vocal parts are in soprano, alto, and tenor clefs. The piano part is in bass clef. The lyrics are as follows:  
Da - vid the king was grieved and moved, He went to his chamber, his chamber and wept,  
O my son!  
And, as he went, he wept and said  
The score includes a piano part with a bass line and harmonic chords.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The vocal parts sing in unison. The lyrics are: "Would to Heaven, &c." (Soprano), "O my son! Would to heaven I had died," (Alto), "Would, &c." (Bass), and "For thee, O Ab-salom my son, my son." (Piano accompaniment). The piano part features sustained notes and chords.

Now shall my soul in God re-joice, I feel my Savior's cheering voice, My heart awakes to sing his praise, And longs to join immor-tal lays. Hold me, O Jesus, in thine

arms, And cheer me with im-mor-tal charms, Till I awake in realms above, Forev-er to en - joy thy love, Till I awake in realms above, Forev-er to en - joy thy love.

## **ANTHEM FROM PSALM 40TH.**

253

**Verse. Treble & Bass.**

### **Andante.**

I wait-ed pa-tient-ly

A musical score for a single instrument, likely a flute or recorder, in 3/4 time. The key signature is one sharp. The score consists of two staves of music. The first staff begins with a rest, followed by a series of eighth and sixteenth note patterns. The second staff begins with a sixteenth note, followed by a similar pattern of eighth and sixteenth notes.

A horizontal strip of musical notation on five-line staff paper. The key signature is three sharps, and the time signature is common time (indicated by a '4'). The music consists of two measures of notes: eighth and sixteenth notes, primarily in the soprano and alto voices.

I waited patient-ly for the Lord, for the Lord, and he in - clin-ed un - to me and heard my call-ing.

A musical score page showing a single staff of music with various notes and rests.

A musical score page showing measures 11 through 15 of a piece in common time, key signature of one sharp (F#), and treble clef. The music consists of two staves. The top staff features eighth-note patterns and sixteenth-note grace notes. The bottom staff has eighth-note patterns and includes a dynamic instruction 'p' (piano) in measure 14.

I waited pa-tient-ly, I waited patiently for the Lord, and he inclined his ear unto me and heard my calling, And he hath put a new

song in my mouth, ev'n a thanksgiving, ev'n a thanksgiving, ev'n a thanksgiving unto our God.

Chorus Largo.

Bles-sed, Bles - sed, Bles - sed, Blessed is the man, ^Blessed is the man, Blessed is the man that hath set his hope, his hope in the Lord,

which thou hast done.

Lord, O Lord my God, Great Great, Great, Great are the wondrous works which thou hast done, which

Great, &c. Great, &c.

which, &c.



## ANTHEM. CONTINUED.

257

Recit. Tenor.

If I should declare them and speak of them, they would be more, more, more than I am able to ex-press.

Solo Bass.

I have not kept back thy lov-ing mer-cy and truth from the great congre-

ga-tion,

I have not kept back thy lov-ing mer-cy and truth from the great congre-

ga-tion.

Withdraw not thou thy mer - ey from me, Withdraw not thou thy

mer - cy from me, O Lord, let thy loving kindness and thy truth,

**Chorus Vivace.**

*f*

Let all those that seek thee be joy - ful and glad, be joy - ful and glad, be

Let all those that seek thee be joyful and glad, Let all those that seek thee be joyful and glad, be joy - ful and glad, be  
be joy - ful

## ANTHEM. CONTINUED.

259

joy - ful and glad, Be joyful, Be, &c. Be, &c. Be, &c. and  
 be, &c. be, &c. be, &c. be, &c. be, &c. be, &c. and

*p*

And let such as love thy sal - va - tion, Let, &c. say  
 Glad, be glad in thee, And, &c. Let, &c. say  
 Inst.

al - ways The Lord be praised, the Lord be praised, let all them that seek thee be joy - ful and glad, and let

Voice,

such as love thy sal - va - tion say al - ways, the Lord be praised, the Lord be praised, the Lord be praised.

Adagio.

# DOXOLOGY. "Praise God, from whom all blessings flow."

261

The musical score consists of four staves. The top two staves are soprano voices, the third is alto, and the fourth is basso continuo. The basso continuo staff includes a bassoon line and a harpsichord tablature. The music is in common time, with a key signature of one flat. The lyrics are integrated into the music, appearing below the notes.

Praise God from whom all bless - ings flow,  
Praise him all creatures here be - low, Praise him above, Praise, &c.  
Praise, &c. Praise, &c.

above, Praise, &c. Praise Father, Son, Praise Father, Son, Praise Fa - ther, Son, and Ho-ly Ghost, Praise Father  
Praise him, &c. Praise, &c. Praise, &c.

Son, and Holy Ghost, Praise, &c.      Praise, &c.      Hal-le - lujah, Hallelujah, Hal-lelu-jah, Amen, A-

men, Hallelujah, Hallelujah, Hallelu-jah, Halle-lu-jah, Halle-lujah, Amen, Hallelujah, Amen, Hallelujah, Amen.

Hal-le-lu-jah, Hallelujah, Halle-lu-jah, Amen,

## DOXOLOGY.

263

Be glo - ry ev - er - more.  
To Father, Son, and Ho-ly Ghost, The God whom we a - dore,  
Be glo - ry ev - er - more.  
Be glo - ry as it was, is now, and shall be ev - er - more.

*p*  
Be, &c.  
Be glo - ry as it was, is now, and shall be ev - er - more.  
Be glo - ry now and ev - er - more.  
Be, &c.  
Be, &c.

## ANTHEM FOR EASTER.

Hal - le - lu - jah, The Lord is ris'n in - deed, Hal - le - lu - jah,  
The Lord is ris'n in - deed.

Now is Christ risen from the dead, And become the first fruits of them that slept.  
Now is Christ risen from the dead, And become the first fruits of them that slept,

## ANTHEM. CONTINUED.

265

Hal-le-lu-jah, And did he rise, And did he rise, . . .  
 Halle-lujah, Halle - lu - jah, And did he rise, did he rise, Hear, O ye nations,  
 And did he rise, And did he rise, . . .

Hear it O ye dead, He rose, he rose, he burst the bars of death, He burst the bars of death, He burst, &c. and triumph'd o'er the grave, Then  
 He rose, he rose, He burst, &c. He burst the bars of death,

Then I rose,  
Then, &c.  
And seized e-ter-nal youth,  
Then, then I rose,  
Then I rose, Then I rose, Then first humanity triumphant pass'd the crystal ports of light, And seized e-ter-nal youth,  
Then, &c.  
Then first, &c.  
And, &c.

Man all immortal, hail! hail! Heav'n all lavish of strange gifts to men, Thine all the glory, Man's the boundless bliss, Thine all the glory, Man's the boundless bliss.

**DYING CHRISTIAN.** P. M. 7s, 8s & 6s.

267

Vital spark of heav'nly flame, Quit, O Quit this mor-tal frame, Trembling, hop-ing, ling-ring, fly-ing, O the pain the bliss of dy-ing,

Hark!  
Hark! they whis-per,  
Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life.  
Hark! they whis-per, an-gels say, they whis-per,



Angels say, they whisper an-gels say, Hark, &c.

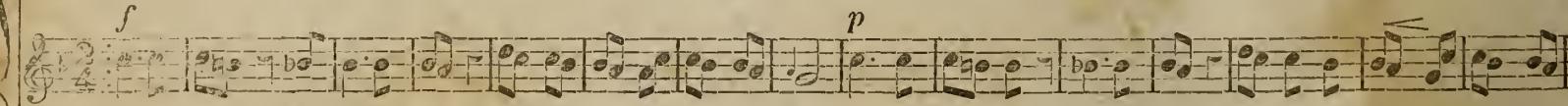


Angels say,

Hark! Hark! they whis-per an - gels say, Sis - ter spirit come a - way, Sister spir - it come a - way.

Hark, &c.

Hark, &c.

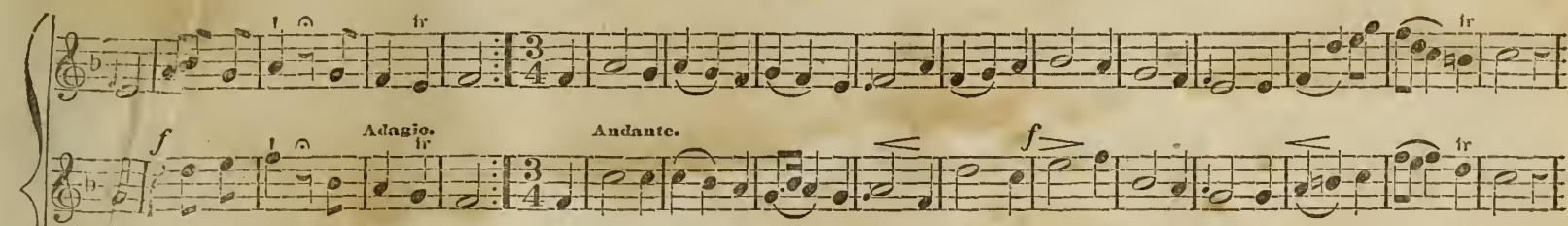


What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spir - it, draws my breath, Tell me my soul, can this be



# DYING CHRISTIAN. CONTINUED.

269



deth, tell me my soul, can this be death, The world re-cedes, it dis - appears, Heav'n o-pens on my eyes, my ears With sounds sc - raph - ic ring,



*Vivace, f*

Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victo-ry, O death where is thy sting, O grave where is thy



vie-to-ry, O death where is thy sting, Lend, lend your wings, I mount, I fly; O grave where is thy victory, thy victory, O grave where is thy victory, thy victory, O

death where is thy sting, O death where is thy sting, Lend, lend your wings, I mount, I fly, O grave where is thy victory, thy victory, And where O death, O death, thy sting.

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NOTE. — The tunes marked thus \* have the Counter or Alto part set for female voices.

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*Bengamin*

LONG METRE.

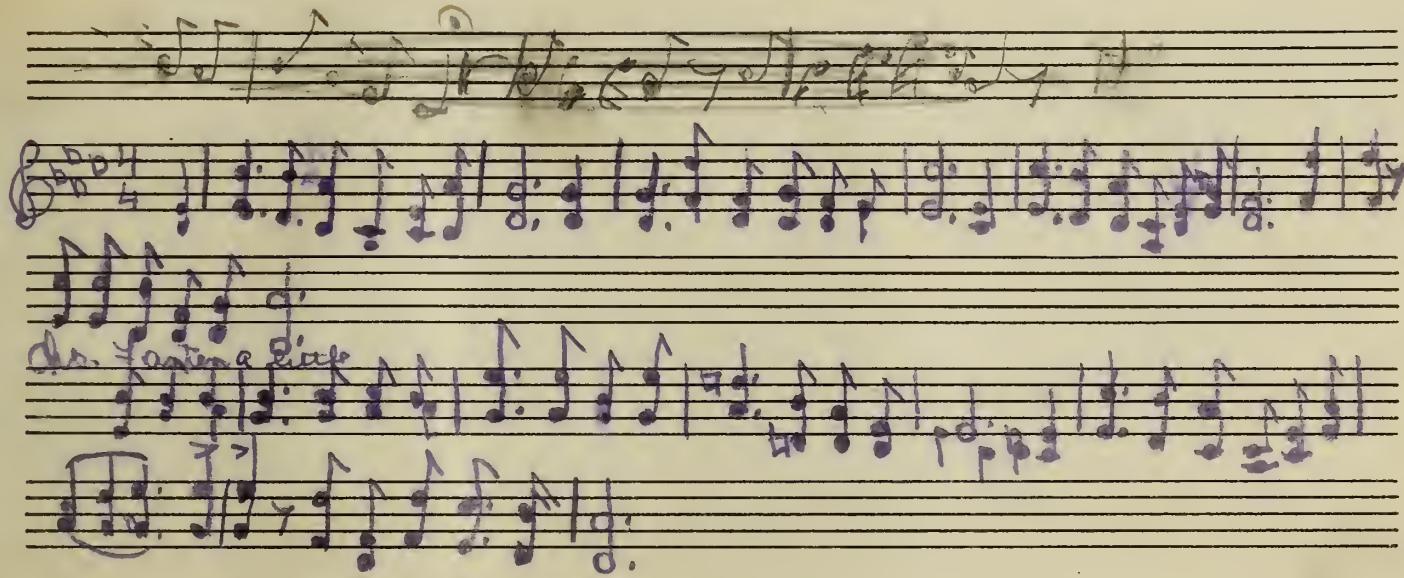
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Cyprus	234	Zion	163	Nichols	170	Virginia	99	Harmony	181			
Daniel	86			Walsal	26	6s & 8s.		Mt. Horeb	104	10s.		
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Devotion	201	Arabia	46	Enoch	89	Warwick	57	Praise	216	11s & 10s.		
Duke Street	187	Arlington	233	Exultation	175	Ocean	192	Rapture	90	Folsom	81	
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Egdon	241	Ascension	220	Overton	157	Walmer	106	Dunstable	222	11s.		
Ellenthorpe	215	Ashley	213	Failsworth	160	Windsor	32	Eve	108	Portuguese Hy.	246	
Exhortation,	197	Gabriel	118	Fountain	52	Winter	111	Asher	112	12s & 11s.		
Germany	132	Grafton	211	Peterborough	79	Woodstock	204	Dismission	186	Scotland	171	
Glasgow	155	Hallowell	32	Piety	44			Ephraim	121	H. M.		
Balerma	56	Hermon	209	Pickering	120	Marseilles	182	Giles	162			
Green's 100dth	201	Hinsbury	217	Plainfield	235	Ps. 34th (Wiltshire)	Abloe	7s.		Greenville	85	
Hamburg	170	Bedford	41	Ps. 34th (Wiltshire)	148	Boylston	236	Aaron	107	Amherst	190	
Hebron	132	Belmont	53	Psalm 119th	191	Compassion	28	Ashburn	124	Calcutta	144	
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Manchester	151	Josiah	128	Romaine	168	Elysum	78	Halley	193	Haddam	174	
Monmouth	76	Blackburn	41	Salem	245	Lonsdale	34	Kir	248	Wilmot	243	
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Monmouth New	219	Bothel	71	Shields	129	Falmouth	184	Shore Cottage	208			
Old Hundred	35	Blackburn	41	Shelburne	134	Glasgow	145	Starof Bethlehem	177			
Orland	131	Bolton	218	Sherburne	250	Lisbon	34					
Paris	221	Judah	95	Smyrna	91	Dunkirk	137					
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		Canterbury	31	Malton	205	St. Asaph	196	Silver Street	153	King David's Anthem	251	
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										The Vesper Hymn	176	

## ANTHEMS, &amp;c.

# Sometimes will Understand.

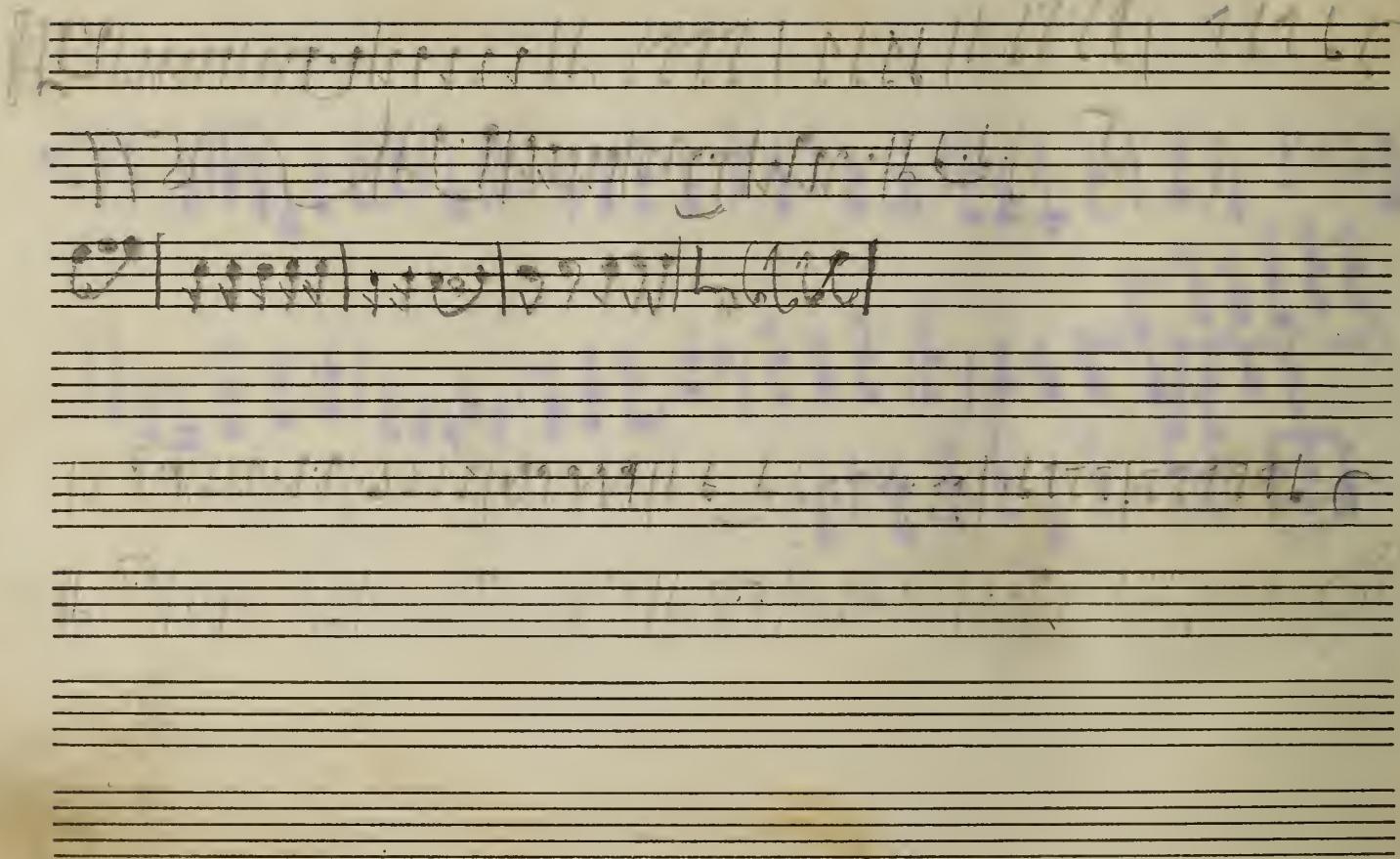
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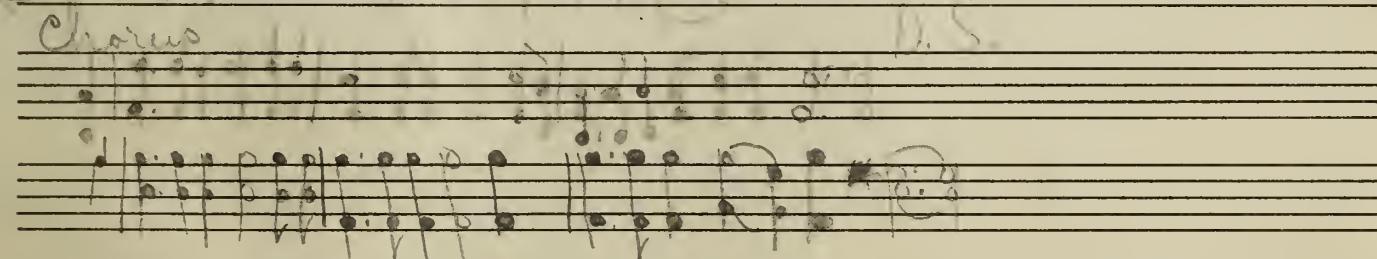
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Chorus

D.S.



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and pleasures and had - a - o tho' we may rooms be it serve  
so humble, there no place like home is a charm to us these  
seems to halo over us there which all the world is never  
met with elsewhere the sweet home be it never  
so humble, there no place like home  
I am ex - in our home of wood or stone  
live one my body health and soul again  
bring me a gully that all I want you

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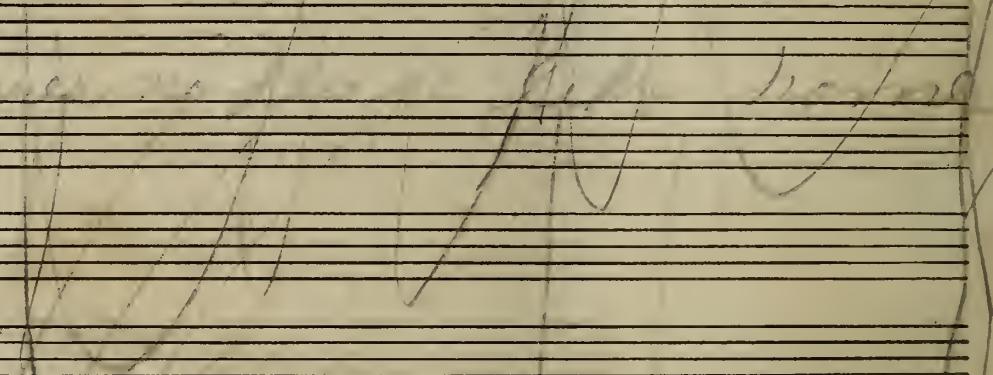
# Book of Madeline

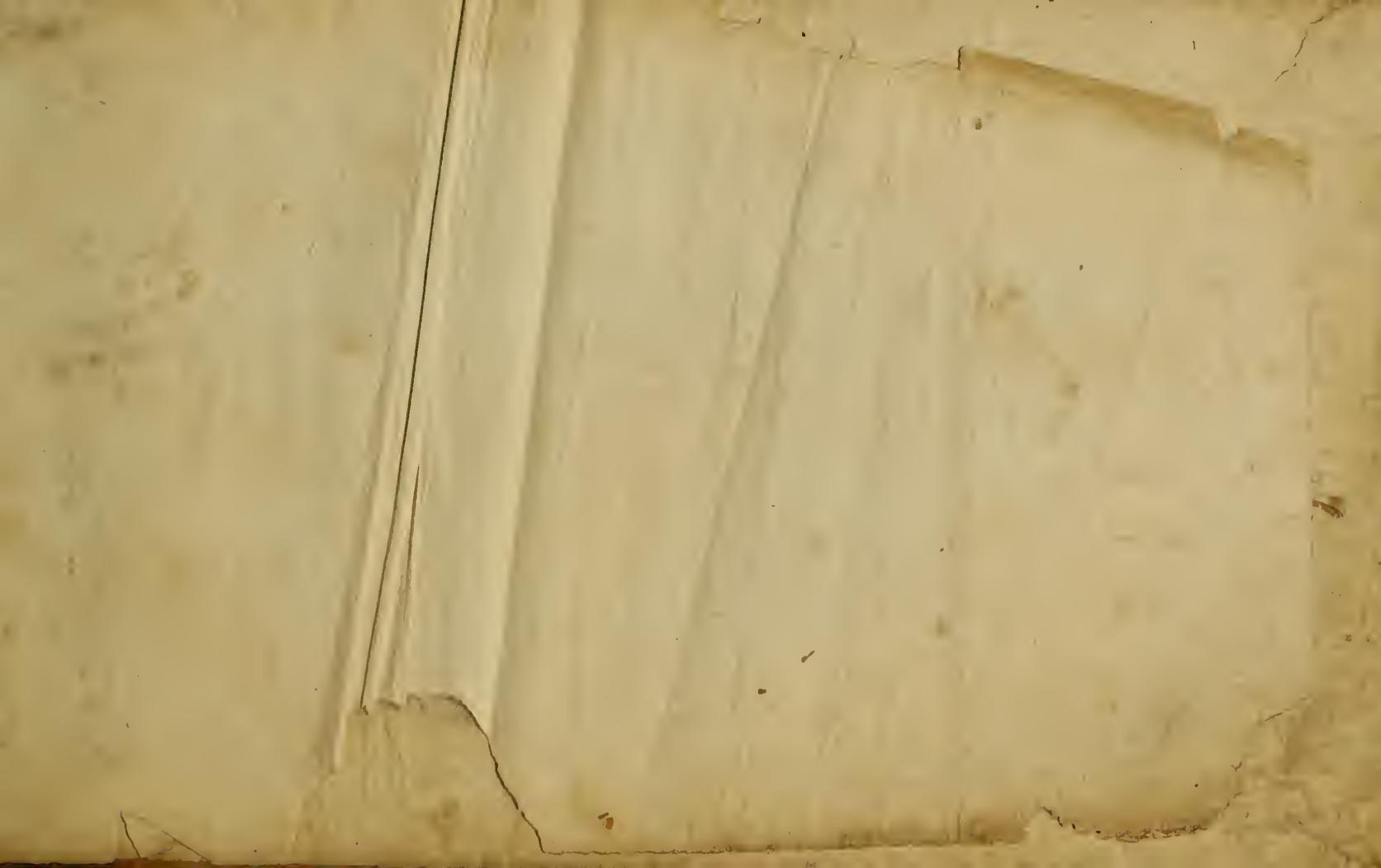
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In a sweet place of silence, far away,

All alone, would you like to go?

Would you like to go? I do!



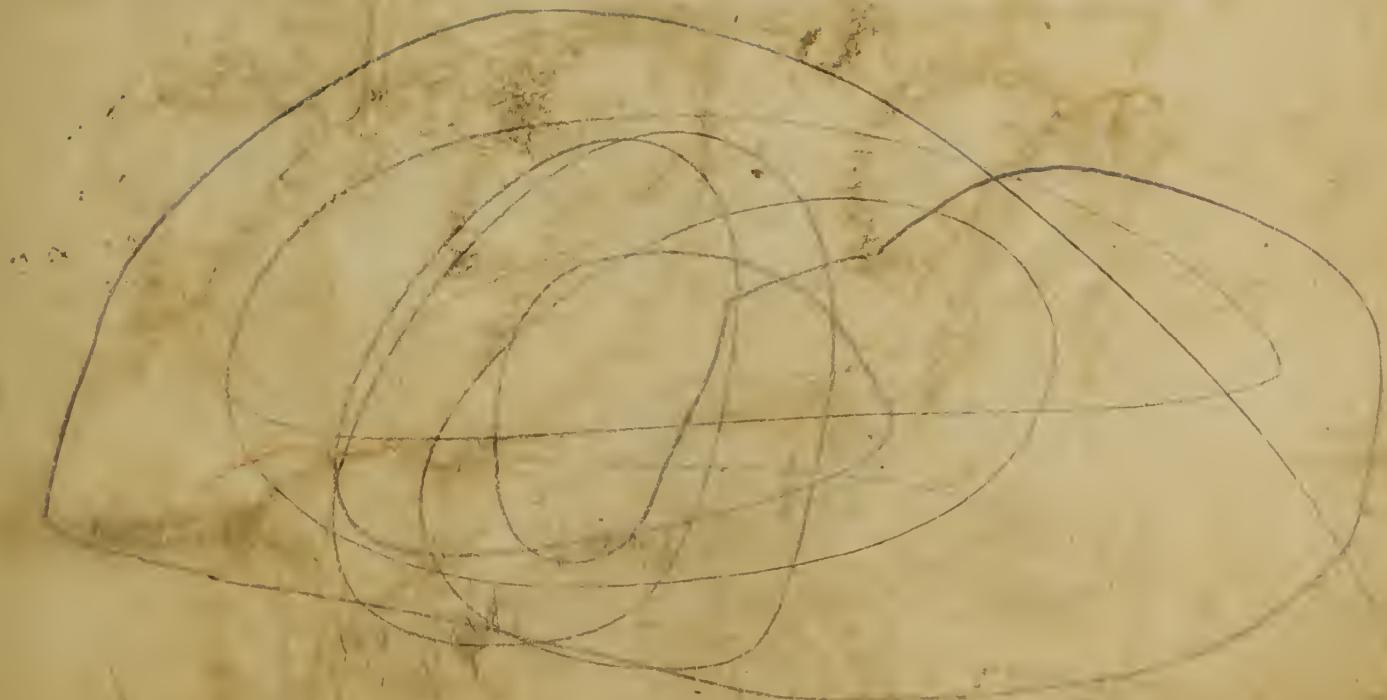


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GOOGOL 2